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ISSUE #58

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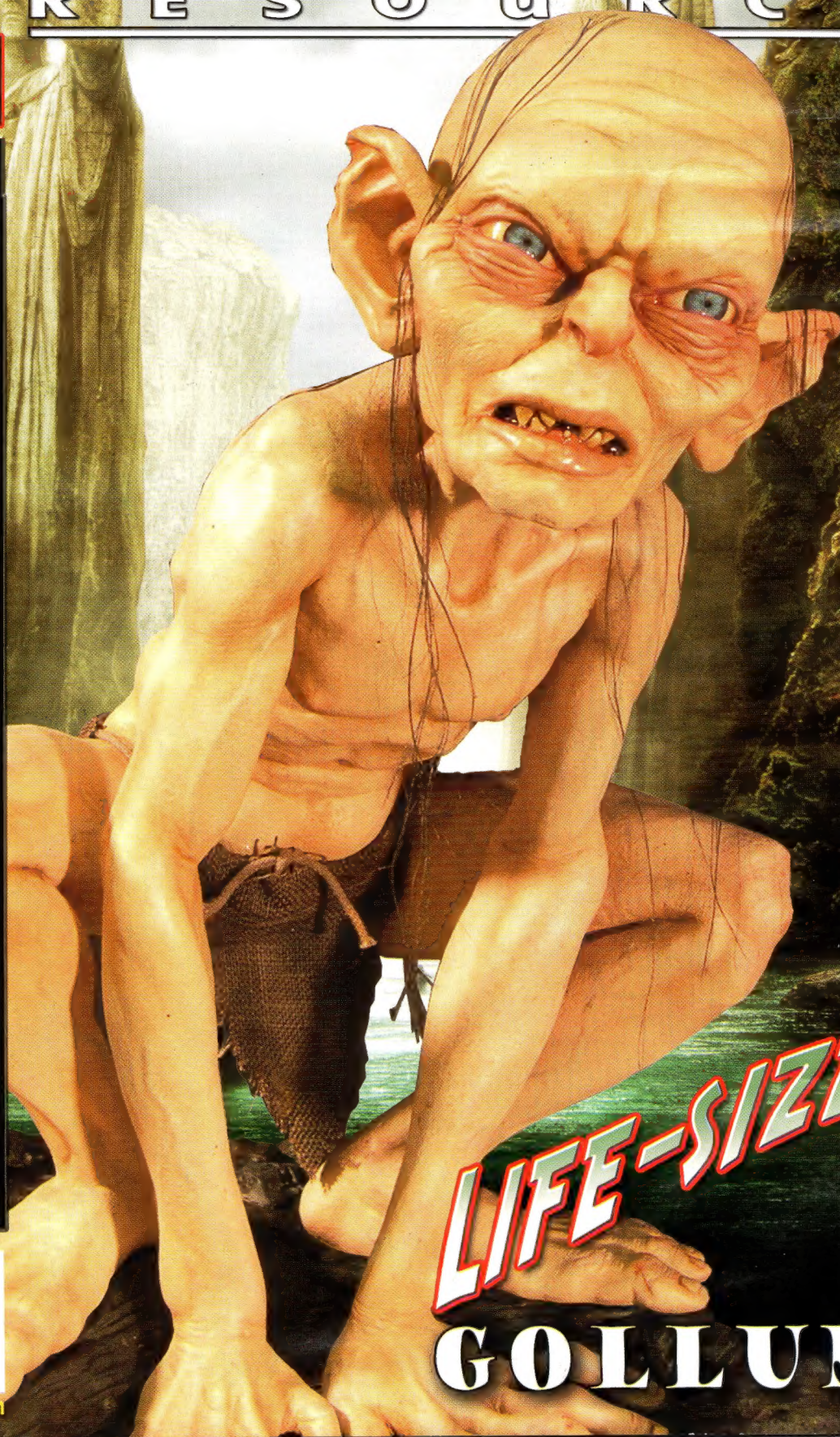
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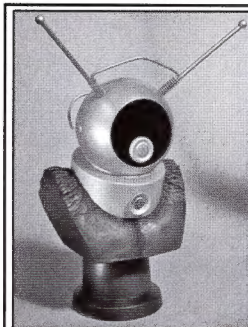
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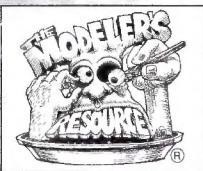
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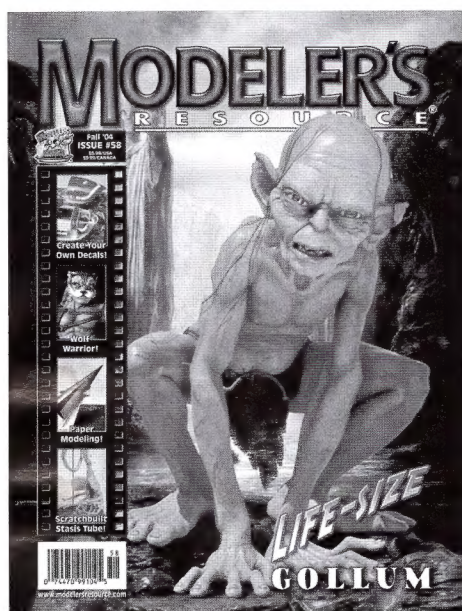
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# 12

## Gollum: Big as Life!

Phil Sera is in the house with tips and techniques he used to bring this life-sized version of Gollum to life...without an airbrush!

Boxed pictures:

Spindrift (Jim James)

Wolf Warrior (Tony Phillips)

Icarus (Hilber Graf)

Alien Stasis (Brian Disney)

Main cover photo: Phil Sera

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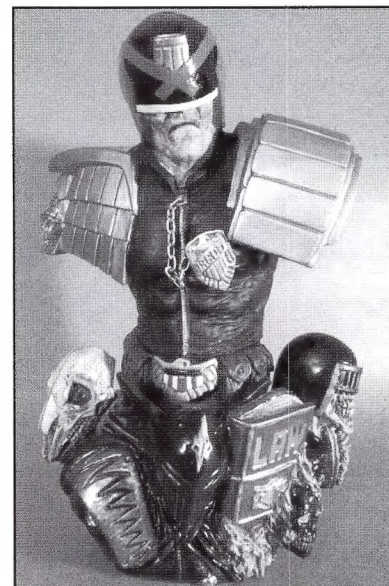
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# 34

## It's All Plastic To Me

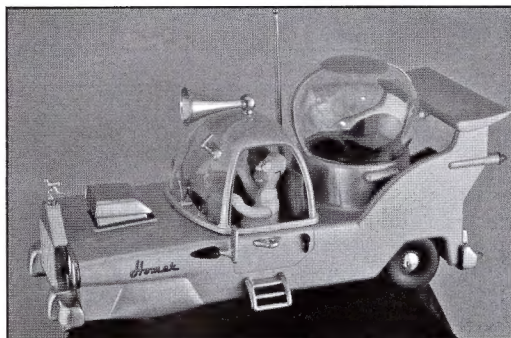
Jim Bertges has a number of new models on his workbench just for you!



# 56

## Into the Airstream

Tom Grossman is back with a new column for all you airbrush wranglers who need more tips and techniques!





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**Sci-Fi Zone**

Join the CultTVman  
for some Sci-Fi-related  
news and reviews

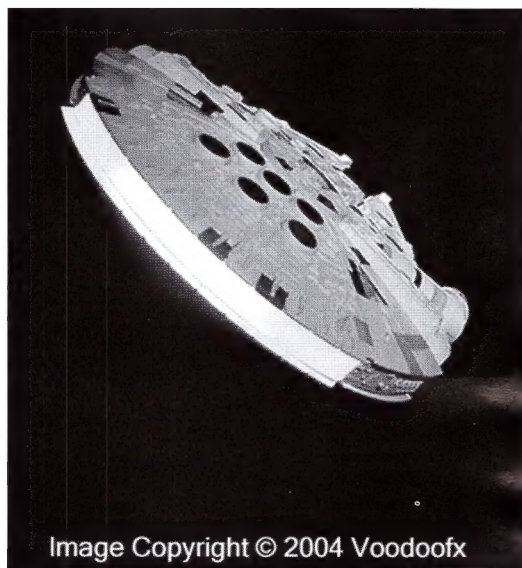
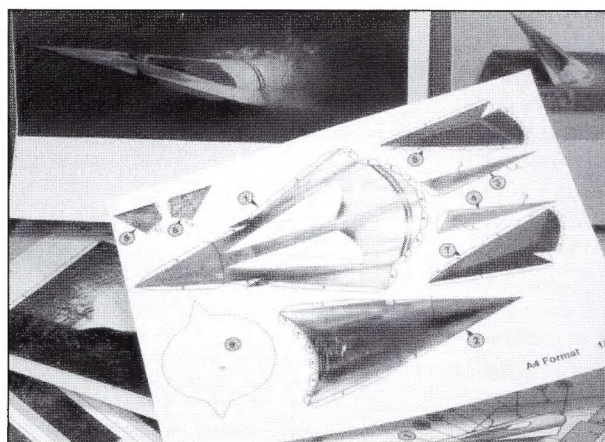


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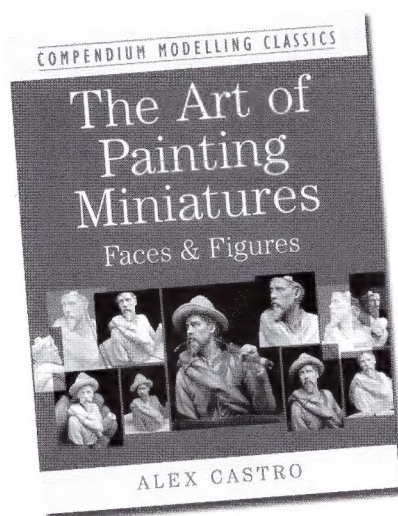
**It's Only Paper**

Who says paper modeling  
is just for kids?

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**On the Shelf**

Alex Castro has a new book  
out and we take the time to  
review it for you!



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Up Next



## I'm Fred DeRuvo and I'm a Messy Modeler.

**T**here, I said it! Sometimes, I'll go out to our garage, look at the third stall where all my modeling happens and just sigh. Why? Well, because I am one of those guys who makes a freakin' mess when he models and it annoys me! I hate it, but I seem powerless to prevent it. As I try to walk through the stall, you'll probably find me tripping over a box that I knew was there all along, but my focus got sidetracked for a minute because across the room, I just saw something that I had been looking for...for three months! As far as my bench is concerned, I wind up with about three inches of working space on the table in front of me when I'm in the middle of building and painting something because I don't put anything back until I'm completely done with that particular kit. Paint bottles aren't the only things that wind up becoming clutter on my bench either. I've got airbrushes and airbrush cleaner and paint brushes and glue and bits and pieces of that model and pliers and picks and scribes and resin dust or sawdust or...you name it, it's all part of the mess!



**Trying to turn over a new leaf!  
Clean and organized...for now.**

That's the interesting thing about tools. They are created to make our job easier, but sometimes, they wind up becoming part of the problem, at least for me. If I use my airbrush, then I have to clean it. If I don't clean it, it lets me know about it big time. If I use this paint or that glue or that other tool over there, it winds up getting in my way at some point during the modeling process and in that sense makes my life more difficult because I either have to work around it or move it. If I move it, then I'll generally only move it two to three inches away instead of putting it back where it belongs because as soon as I put it back, I'll need it again, so what's the point?

So what's a modeler to do? I'm envious of those people who can have super neat benches with everything in its place. They take out a bottle of paint and when they're done, instead of leaving it on the bench, they put it right back in the same place in the paint rack. When they're done with their airbrush for the day, they take it apart, clean it all nice and shiny and it looks new when they put it back. Their bench has no dried glue or paint smears on it. Sawdust doesn't exist in their work area. In short, they are neatniks and it bugs me that I'm not one. Down deep, I AM one, but it rarely makes it to the surface. I have to be content with the mess and I've learned to live with it, but having a mess is not my druthers.

If you're like me, take heart. Don't let the mess get you down. Just put down that tool gently, close the door and walk away...until you're ready to tackle it. It's really not a big deal. You can do it. You can continue to model without the mess getting the best of you. Let's face it, not everyone is made the same way. Some are born neatniks and some are not. When it comes to modeling though, it's the end result that counts, not what you had to wade through to get there! Hey, here's a thought...maybe those of us with half-grown sons (you know, at the age when they could be helpful if they're motivated by something...(like money??) could be pressed into cleanup duty when you're ready to pack it in. If successful, then you can ignore the mess, leave that to him and just enjoy your modeling. Sound good? Well, I'll let you know after I give it a try!

In the meantime, enjoy this issue and we'll see you promptly next time, the first week of January 2005! Hope your holidays are peaceful, safe and happy!

*Fred*

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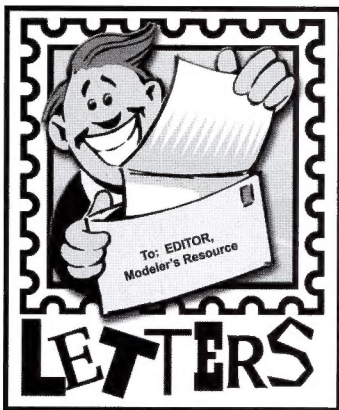


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### **"Andy Bergholtz - an Inspiration!"**

Dear MR,

Being a loyal subscriber, I'd like to say that issue #56 was excellent!! The interview with Andy Bergholtz really opened my eyes to the work he does; he is a real inspiration to modelers and sculptors.

Next, as soon as I saw the cover for this issue, I knew exactly which comic Tony Phillips got his idea for the diorama for his Wolverine kit. What a great idea he had. I have the exact same model that has been staring at me for years saying, "Do something exciting with me punk!" So, I've been going through some my old X-Men and Wolverine comics looking for a diorama to build for my kit.

I could go on and on about how great this issue was, but I don't want to take up to much of your time.

Keep cranking out the great issues as I look forward to each and every one!

Kevin Cornell (E-mail)

### **"Stains?"**

Dear MR:

You guys continually amaze me! Your publication is THE best one out there, bar none!

Anyway, my question - I've heard about "antiquing stains," but I'm not sure where to get them. Got any ideas? Thanks for your help.

Robert (E-mail)

- Well, thanks very much for your opinion. It's appreciated. Regarding the stains, unfortunately, you're coming into this at the wrong time. By that, I mean that it's extremely difficult, if not impossible, to find these stains that were first introduced to our readers by Bill Craft a number of years ago. (Actually, Tom Gilliland introduced them, but he credited Bill with turning him onto them.) The

stains originally came in small bottles; however, the company that produced them stopped production on them quite a while ago.

Never fear though, because if you'll check our completely revamped website, you'll see an article written by Bill Craft on the subject and in it, he explains how to make your own stains with two different products (available at most paint stores). Turns out you can make just about any color of the rainbow that suits you too. Head on over to: [www.modelersresource.com](http://www.modelersresource.com) and click on "Articles." You'll see it there.

### **"You Rock!"**

Hey MR People!

You guys ROCK the modeling world! I would really like to see some articles on Spiderman. Toy Biz produced some kits and Polar Lights recently released their Aurora reissue. Any chance we'll see articles on them?

Tom T. Bradford (E-mail)

- Interestingly enough, we received a number of e-mails and letters requesting articles on this subject. We DO have plans to run an article. Unfortunately, we can't say exactly when it will appear.

### **"Glass Eyes"**

Dear Modeler's Resource,

I'm having a real problem finding glass eyes. I have a 1:1 scale bust and I want to replace the eyes that are sculpted in with glass eyes. Any ideas?

Arturo Rodriguez (E-mail)

- Yes, try WASCO. You can check them out on the 'Net at the following:

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Give them a shot. I doubt that you'll be disappointed.

### **"Where's Bill?"**

Dear MR,

I love the magazine and I love the articles. I learn something with every issue of the mag. I'm disappointed in one thing: Bill Craft is not writing anymore. His articles were great and I always learned something from his pictures all by themselves. What

happened?

Arn Sandy (E-mail)

- Thanks for loving us. We do our best, but believe me, we do it for the love of the hobby and apparently, it shows.

Regarding Bill, we feel your pain! Our beloved Craftbeast is taking life easy. He, at one point, was so swamped with work and modeling projects that it became difficult for him to continue to split his time between the two without potentially splitting himself in two! We've given him an extended vacation, but hopefully, he hasn't gotten too used to it! We keep in touch with Bill and he's doing well. He sends all of the MR readers his beastly blessings.

Bill, is your vacation over yet? Inquiring readers (and publishers) want to know.

### **"Tall Tales"**

Hello,

I remember sitting around the table when I was a kid building Aurora models. Now, years later, I sometimes wish I was back at the table and that's no tall tale! The reason? Because I have a difficult time making my models look realistic. Seeing the level of work that your writers do seems to be beyond my reach. Any suggestions about what I should be doing or not doing?

Thanks for your help.

Mike Gadfee (E-mail)

- Hi Mike. Sad, isn't it? The hobby is supposed to be fun, but many of us suffer from "I-can't-do-this-like-the-best-of-them-itis."

Look, in reality, very few of us will be the super tremendous painters that so many of us aspire to become. Certainly, this does NOT mean that we shouldn't try, but the reality is that there are many things that get in the way of achieving that. Life can present a set of obstacles that keeps us from becoming the best painter. Do you have kids? Do you have a full-time job? Are you a full-time student? Are you married? Do you have other hobbies? Are you involved in sports? All these things are begging for some of our time too.

I look at it like this way: I'm a drummer and I've been drumming since 5th grade. I'm now 47 so by just about everyone's thinking, I should be one of the best drummers out there. I'm not. I'm probably really good, but there are thousands of drummers (maybe

hundreds of thousands!) that are "really good." I never took lessons and I did not practice for 6 to 8 hours a day since I was ten. Because of those two things, I never made it to the level that I would like to be at. Can I still play the drums? Absolutely and I can play all sorts of musical styles. I am NOT Neil Peart or Steve Smith or Dean Castronovo or (fill in the blank).

With respect to painting, stop being so hard on yourself. Back up, look at the big picture and just enjoy modeling for what it is SUPPOSED to be - a hobby. You're not in this as a business, are you? You're not doing buildups for others that they PAY you for, are you? Then don't worry about it. Just build, paint and enjoy. It's the guys who do this for a living and paint all day and all night that are supposed to be the professionals. The rest of us are hobbyists.

Here's my suggestion; with each new model that you do, pick one (possibly two) things that you would like to improve on and then concentrate on that. Start easy and gradually work toward the more difficult things. Start with drybrushing. Do it until you are happy with it; until you're comfortable with the results and the way things look. Stay away from trying to "perfect" the fleshtones and the eyes until later after you've had some time building up some models. In other words, take it one step at a time and by all means, enjoy the process. May I also make one more suggestion? Stay away from entering model contests until you feel that you are so happy with your work that if you DON'T win anything, you won't cave in and call yourself a failure.

This hobby should always be FUN and if it stops being that, then it's probably time to either take a break from it or adjust the way we look at it and think about it. If I compare my own work with some of the top-notch painters out there today, I could easily become frustrated. Truth is that I know exactly where I am and where I'm heading and I'm fine with that. Others may not be, but I could care less. I'm working at my own pace and accomplishing what I want to accomplish. It's really that simple. Thanks for writing, Mike and we all wish you the best in your modeling endeavors. Remember, one step at a time.



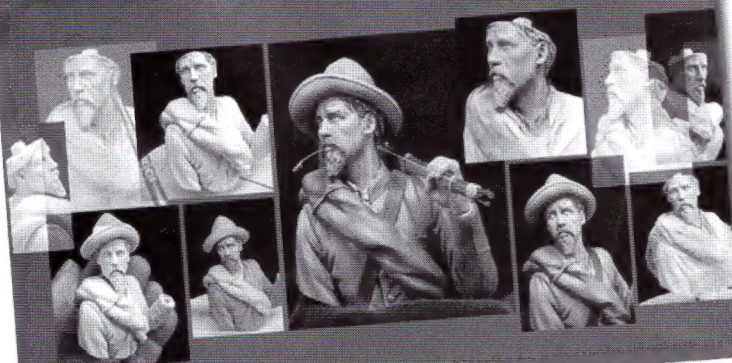


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## The Art of Painting Miniatures Faces & Figures



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Alex Castro has recently released a brand new book that will most likely become a best seller for modelers everywhere. Why? I'm glad you asked. Let's take a look through it, shall we?

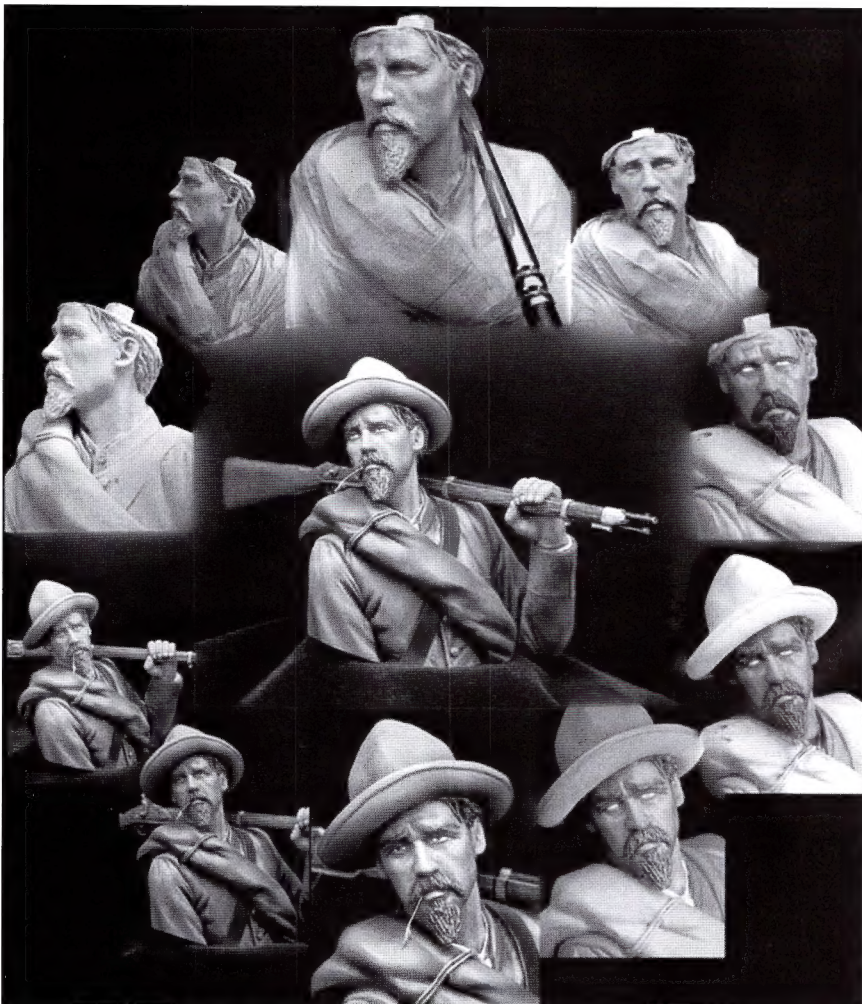
The Art of Painting Miniatures Faces & Figures includes twelve chapters:

- o Concepts in Painting Miniatures
- o How to Set up Your Work Space
- o Getting Started
- o The Art of Priming
- o The Painting Progress
- o The Formula

- o Painting the Skin
- o Painting the Face
- o Painting the Eyes
- o Painting the Hands
- o How to Display Your Work
- o Gallery

While Mr. Castro spends a good deal of time highlighting these techniques on smaller scale miniatures (90mm, etc.), many of the models are larger in scale. For instance, he uses Simian Productions' 1:6 scale Graftor kit as well as others like Needful Things' Maximus (1:6), John Rosencrantz' U.S. Paratrooper (1:6), Gallows from





Sideshow (also 1:6 scale) and even larger kits like Cellarcast's Ecstasy (in 1:4 scale). Many other models and busts are included within and the painting techniques Mr. Castro uses are varied and the end results are amazingly realistic!

Every chapter has not only interesting and extremely useful information, but the type of information that will literally get you pumped up and will make you want to head to your painting station to try out some of these terrific techniques.

Chapter 4 was especially intriguing, The Art of Priming. Now, I have an art background, but I never considered priming an object an art. However, if we stop to think of what an expert autobody specialist does, before they spray on that color coat over an area that has been patched, sanded and primed, the surface must be smooth and finished. In other words, no matter how well done the patching and sanding went, if the primer used is inferior or sprayed on in a sloppy manner, it will most definitely affect that final coat's look. Alex spends a good deal of time discussing primers and how to decide on the one that will be the best for the project at hand. I won't tell you which particular spray primer he decided on, but I'm ready to run out and buy it to see for myself what the results will be! His reasoning (and the amount of testing he did) makes perfect sense!

The next chapter (5) goes into the actual painting process. He discusses Applying Paint, Applying Base Color, Washes, Counter Washes, Wet Strokes, Dry Strokes, Ghost Strokes and Back Strokes. He then goes into discussing a variety of other techniques like Line Work, Gray Tones and Half Tones and much more. This chapter is not only very worthwhile, but is essential to understanding the equally important next chapter (6), The Formula. In this particular chapter, we are privy to Mr. Castro's very own formula for rendering flesh tones. Once you read through this and see the adjoining photos of works like the previously mentioned Sideshow Gallows or Spectral Motion's Alex, the Vampire or Cellarcast's Ecstasy, I wonder if you'll ever want to use your current style of rendering flesh again?

Chapter 7 picks up where 6 left off, by explaining how to effectively paint the skin. You'll see Ecstasy come to life under Mr. Castro's guided hand. This entire process is made to look very easy and I think it has to do with the use of the in-progress photos. They capture the essential steps and you can literally watch as the figure takes on flesh tone. It is a fascinating process that I believe most should be able to attain, given time and practice. The great thing of course, is that following the steps outlined in this book removes the guesswork out

of the picture. A good deal of time is spent using the Cellarcast Ecstasy model as the backdrop. Thirty-nine full color photos of the process are used over a 13-page section. Believe me, you'll get the point and all the steps in between when you're done!

Chapter 8 follows with Painting the Face. This is another tough one for most of us. Simply put, it's just very difficult to accomplish. Never fear, the steps in this chapter are plentiful and you'll come away with more than a smattering of knowledge.

Chapter 9 takes us to the next logical step in the puzzle; Painting the Eyes. Hey, ANOTHER area that gives many of us fits! This chapter is unfortunately a bit shorter than the others and lacks some of the intense detail that we saw in previous chapters, but there will be enough to sustain you and help you get over the hump.

My take on this is that this is one exceptionally written (and photographed!) book. It will work marvels for many of us who still have difficulty in one or more painting area. Get the book. Read it. Put it to use. I doubt that you will be disappointed with your efforts or your results.





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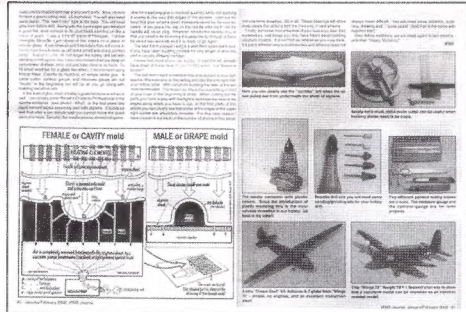


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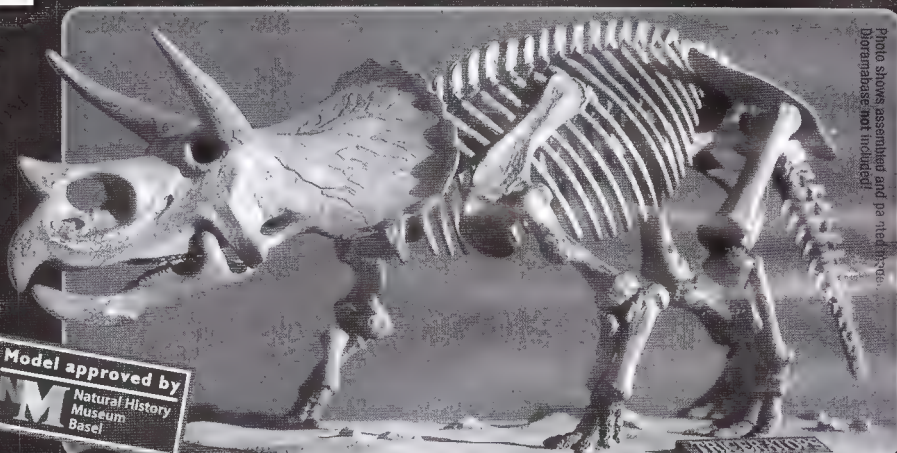
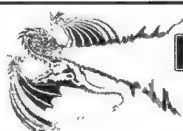


Photo shows assembled and painted model.  
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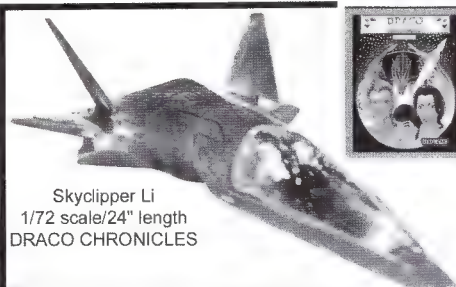
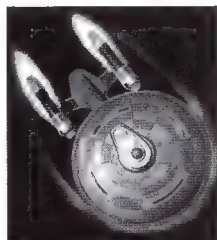
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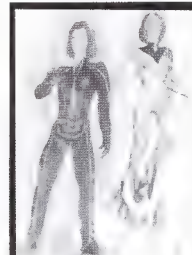
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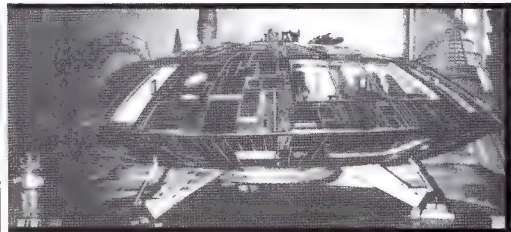
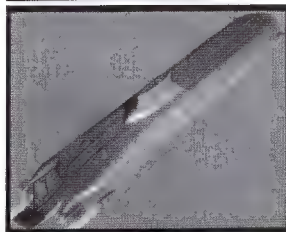
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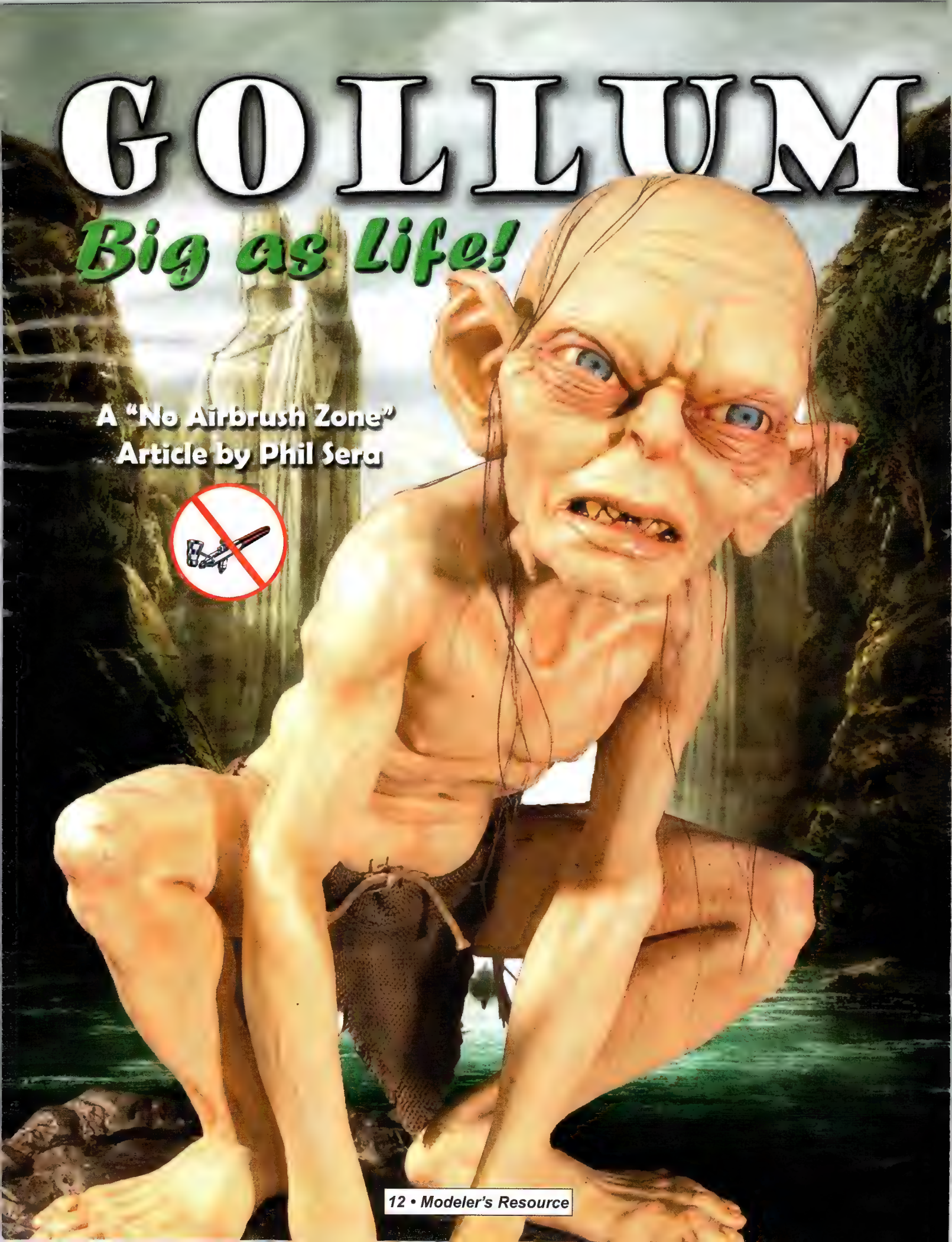




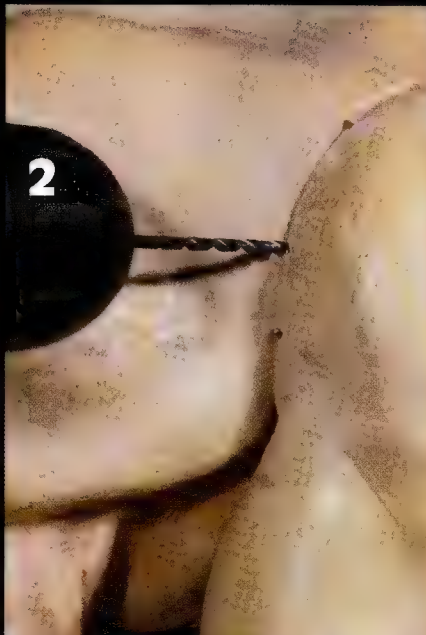
# GOLLUM

*Big as Life!*

A "No Airbrush Zone"  
Article by Phil Sera



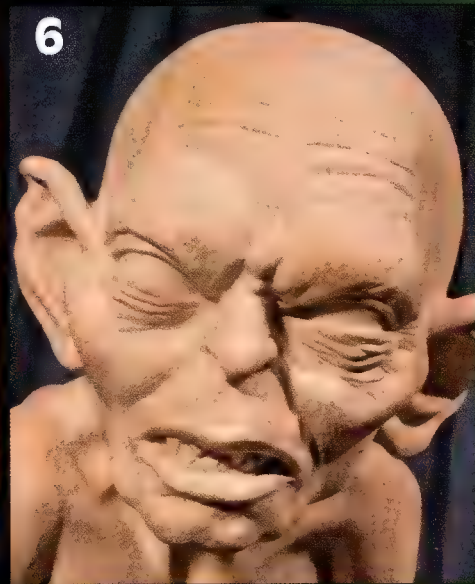
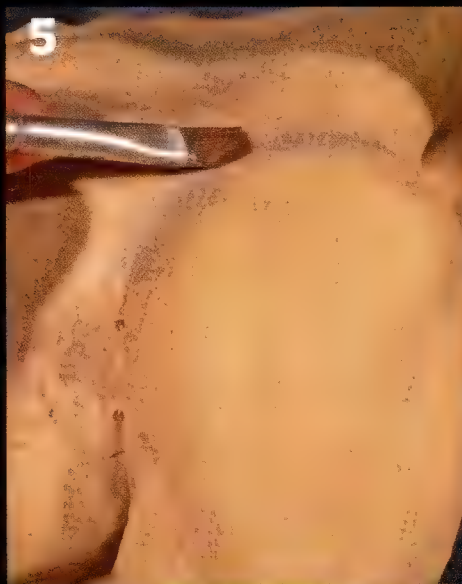




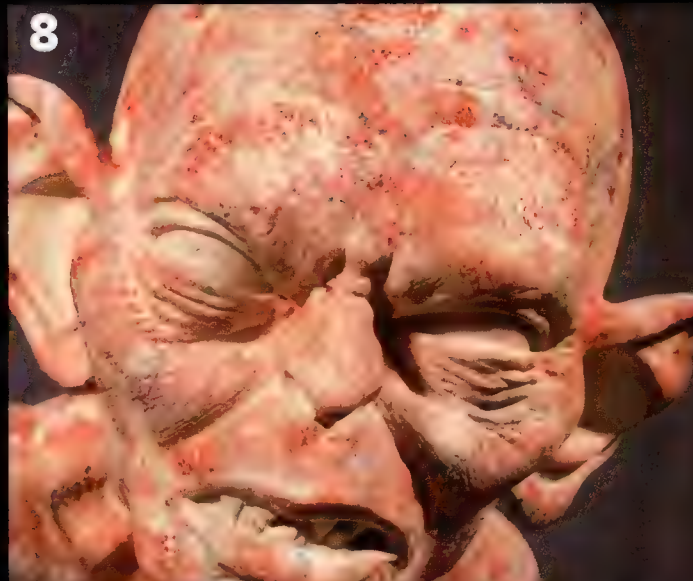
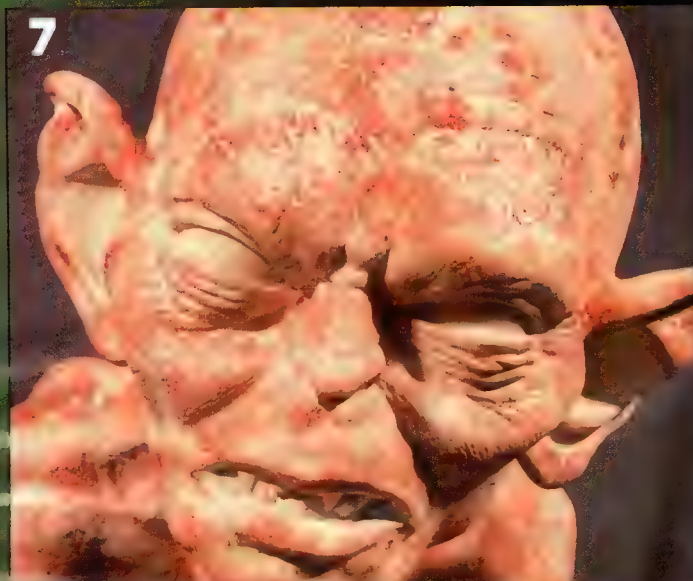
**W**hen Fred DeRuvo asked me if I was interested in repainting a life-size Gollum statue (produced by Rubies and available through Amoktime.com) for an article, I was a little hesitant. Life-size? Without an air-brush? Hmmm... I figured it would probably be a lot of work, but it could also possibly be a lot of fun. How could I say no? Well, when he finally arrived and I opened up the box, I couldn't stop laughing - it was so wild to see Gollum sitting there in my living room! This was definitely going to be a blast!

I wanted to strip the existing paint off of him and start with a fresh clean slate. So, first things first! I removed the punched-in hair from his head and saved it (I used it later). Next, I removed his little loincloth (and let me tell you, undressing Gollum felt VERY weird). Now, onto the long hard journey of the paint removal process. I first tried my usual method for stripping paint: Easy-Off oven cleaner. For small kit parts, it's very easy to hose the piece down with Easy-Off (do this in a well ventilated area...you don't want to breath in the fumes!), throw it in a ziplock bag for about an hour, then take a stiff brush to it under hot running water.

The paint comes right off. On something this large, however, I discovered that the Easy-Off wasn't, well...quite so easy. It didn't do anything at all to the paint! So, acting on the advice of my modeling bud Rick Cantu, I purchased myself a jug of Citri-Strip - an all natural citric-acid based stripper. This is a relatively thick gel-type stripper that you brush on, let sit for a while and then wipe off. This worked like a charm...sort of. As I brushed the stripper onto the piece, the paint would come off instantly. I thought to myself "This is going to be a piece of cake!" Not so - the primer underneath the paint was a little more stubborn. OK, a LOT more stubborn. The primer would loosen a bit, but would remain thick and sticky and did not easily wipe off. It also had the nasty habit of holding the brushstrokes from the brush I was using and then drying that way. Another unexpected treat was that it would drip, dissolving the primer as it did so and then those drips would dry. I had these raised worm-like drip paths of solid primer everywhere to now contend with. Plus, this stuff was eating through the rubber gloves I was using and really toasted my fingers. Oh, what fun! After a couple days of this, I wanted to cast this Gollum







back into the cardboard box from whence he came. But I persevered and found salvation in the form of a Mr. Clean Magic Eraser! These erasers, when used with the stripper, worked great!! (Even if you don't use them for stripping, get some - they clean that splattered baked-on junk in your microwave with ease.) With a little elbow grease, the sticky primer would come right off, even out of all the little skin wrinkles and such. Finally, Gollum was cleansed of the paint and primer (pic 1).

I next gave him a good clearing with some rubbing alcohol and cotton balls, followed by a rinse (to get rid of any stray cotton fibers) and allowed him to dry. Now it was time to putty the joints - the statue was made up of many pieces glued together and without paint, the joints were now very visible. I used my favorite two-part epoxy putty for this: Aves Apoxie Sculpt. I can't recommend this stuff enough; it mixes easily, adheres well and dries rock hard. Since this Gollum is made from vinyl (thick vinyl, but it still has a little give to it if squeezed), I wanted to ensure that the Aves stayed in place if the limbs were to wiggle about. So, anywhere that I was



going to apply the putty, I first drilled some small holes in the vinyl to give the putty something to hold onto (pic 2). Next, I rolled up little worms of Aves and applied them to all the places where two parts joined together, making sure to squish some into the pre-drilled holes (pic 3). Then I blended the Aves into the surrounding areas by pushing it flat with my fingers (pic 4). Once I had it relatively smooth, I grabbed a brush and used some Aves Safety Solvent to feather out the edges of the putty (pic 5). The Safety Solvent works so well that you will need almost no sanding after the putty hardens. After I let the putty set up for about 20 minutes or so, I went in and recreated the skin textures in the putty as best I could, to help it all blend in with the surrounding areas. Once the Aves was fully cured, I gave him a coat of white primer. Then it was time for some paint! (pic 6).

I tend to paint from the inside out, which means I'll paint the sub-skin colors and veining first and then paint the "skin" over that. So, I first applied some Delta Ceramcoat "Red Iron Oxide" with a moist sea sponge, all over Gollum's hide (all the paints used on Gollum were





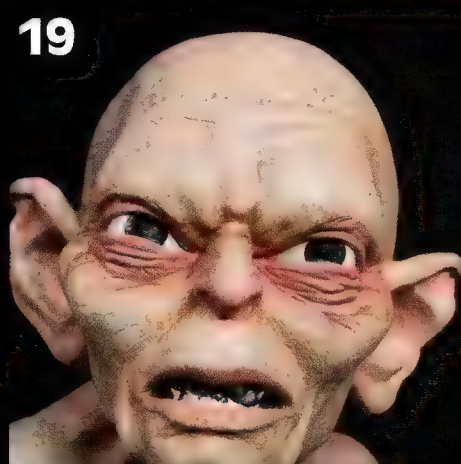
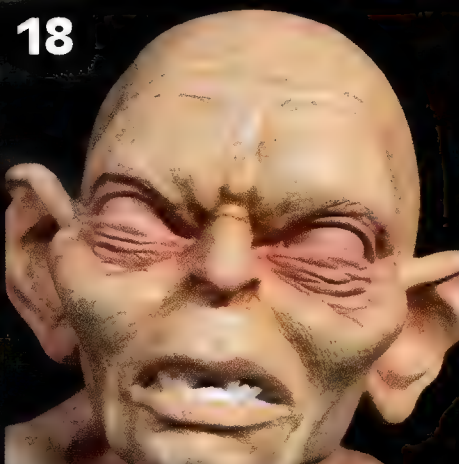
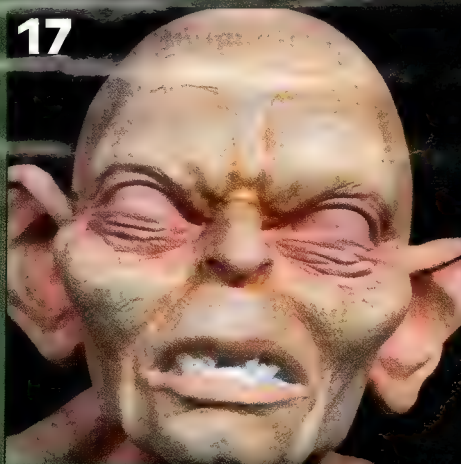
Delta Ceramcoat, unless otherwise specified). Anyplace that the paint looked too thick, I dabbed at with just a moistened sea sponge. This helped to lighten the overall look and feather out the edges of the "splotches." He looks like he has a wicked case of poison oak, but this is the splotchiness I was looking for (**pic 7**). I then repeated the same sponging technique with "Copen Blue," though this color was applied much more sparingly than the red (**pic 8**). I was going to paint in the veins at this point with a fine tipped brush, but due to the size of the piece, I decided not to (as I would probably still be painting them right now!). I decided to let the red and blue mottling suggest the presence of veins and add a few veins later with pastel chalks.

For the flesh colors, I wanted to avoid having to mix any specific color (because I'm incredibly lazy), so I grabbed four different "flesh" colors to use straight from the bottle: "Medium Flesh," "Dune's Beige," "AC Flesh" and "Ivory." Not

all of them are true flesh colors, but they will all work together to create some nice "Gollum-y" pale skin tones. I squirt out a good sized blob of each color onto my palette (which is just a sheet of tempered glass) and then grabbed my new secret ingredient: Floetrol. I was turned onto this stuff by modeler extraordinaire, Dan Cope, and let me tell ya, I love it! It is a latex paint conditioner, designed mainly for spray guns to keep the nozzle from clogging, but it works great for making your acrylic paints transparent. Just mix it with your favorite paints and have at it. What I did was, I added some Floetrol to my flesh colors - about 75% Floetrol to 25% paint - and just stirred each one right on my palette. By making the paints this transparent, I am able to better control how much coverage I get - if the paint is too thin once applied, I can simply apply more. To begin, I dipped my moistened sea sponge (this one had fairly small pores) into the paint and started sponging them onto Gollum. I went back and forth between all of the







colors - dipping my sponge into one color, applying it onto Gollum, then dipping it into another color and applying it - though I mainly used the three darker colors and saved the Ivory for highlights. By doing them all at once, rather than one at a time, I was able to get the colors to blend together while wet. I applied them more or less randomly, though I tried to keep the darkest color (Medium Flesh) in the areas that would naturally be darker: under the arms, between the shoulder blades, etc. I also had to ensure that the mottling I did earlier still showed through, but not too much - I wanted it to be subtle. This took a lot of playing around until I was satisfied with the amount of coverage I had. Once I was happy with how he looked, I sealed the entire piece with Krylon Matte clear spray (**pic 9**).

I wanted to give the skin some additional texture and realism. So, I took a small pump-action type spray bottle and in it I put a few drops of "Burnt Umber" acrylic paint. I thinned it down with a healthy dose of water and then thinned it further with some rubbing alcohol. Using the spray bottle, this was carefully "misted" over the entire creature, creating a sort of subtle speckly freckly appearance to the skin (**pic 10**). Any large drops or splatters were quickly cleaned away with a small moist brush. I repeated this same technique with some thinned "Gypsy Rose." I went a little lighter in the overall application with this color - just a careful misting to add a bit of warmth to the skin. Once the speckling was dry, I "embedded" the speckles into the skin by carefully sponging some more of my transparent flesh colors on top of them. This helped to make the speckling appear to be part of the skin, instead of just sitting on top of it. I next took some more "Burnt Umber" paint and with a fine tipped brush, added

some small darker moles on the skin, placing them randomly here and there.

Next, I started to shade the skin. I mixed some "Bambi Brown" with the Floetrol and used this to darken the shadowed areas. Because the paint was thinned with Floetrol, the shading effect is very subtle, which is perfect for a piece this big - I didn't want to overdo it. To help blend this color in, I again used a moistened sea sponge to dab at the edges and fade the brown into the flesh colors. This will help to avoid the dried edges that can occur.

Moving on, I then mixed some of the "Gypsy Rose" with Floetrol and used this to add some pink to his knees, elbows, knuckles and random places on his skin where I felt it needed a little color. I also used this color to paint the welts on his back (**pic 11**). Again, the thinning of the paint with Floetrol makes for a very subtle appearance. Once I felt he was looking good, I sealed him with some more Krylon Matte.

I wanted to tweak the skin a bit more, so I broke out the pastel chalks. This is another great medium for subtle applications of color. I first used a turquoise-blue to add some veins here and there on the skin. This is where the subtlety of pastels really work their best - you can make the veins as light or dark as you want. I went with a very light application to make the veins appear to be below the skin's surface (**pic 12**). I also randomly used some pinks and reds for some scratches and blemishes on the skin (**pic 13 and 14**).

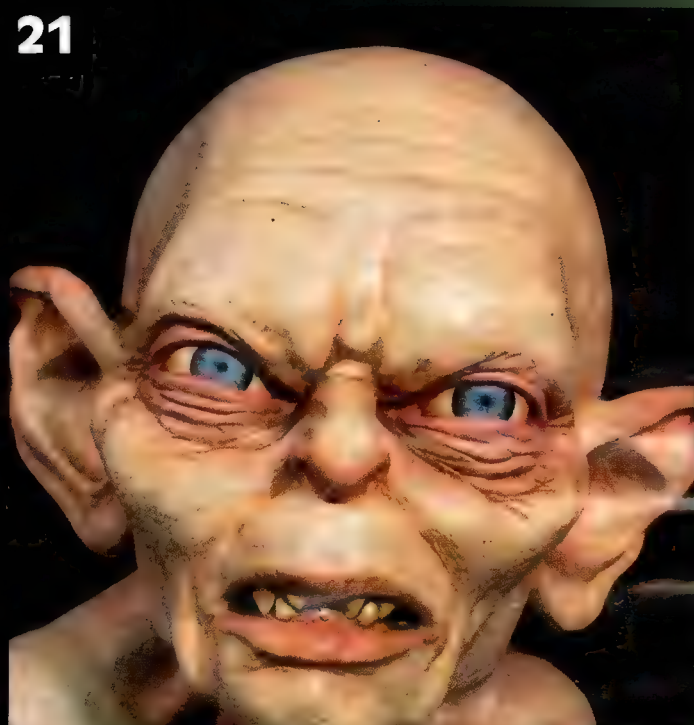
The areas around the fingernails and toenails were dusted with some reddish-brown pastels, to make them look a little irritated (as I imagined they would be after crawling around on rocks all day). The nails were then painted. I tried to get all of the steps used for the finger and toe nails in one picture



20



21



(pic 15), so here it goes: The nails were basecoated with "AC Flesh" (pinky finger in pic 15). The half-moons at each nail base were painted with a 50/50 mix of "AC Flesh" and "Ivory" and the nail edges were painted with a 50/50 mix of "AC Flesh" and "Quaker Gray" (next finger in pic 15). To achieve the look of dirt under the nails, I whipped up a 50/50 mix of "Quaker Gray" and "Burnt Umber" and painted this on the nail edges, in a jagged random way (I tried to get it to look like dirt - middle finger in pic 15). I then washed a thin coating of "Golden Brown" on the nails to yellow them up a bit (index finger in pic 15). I did a little touch-up with some more pastels to soften the edges of the nails where they meet the skin on the fingers and toes and that's about it (pic 16).

OK, time to concentrate on the face. I first colored the area around the eyes, the insides of the ears and also the lips with

more of the Floetrol-thinned "Gypsy Rose" (pic 17). Then I shaded under the eyes with more of the Floetrol-thinned "Bambi Brown" (pic 18). I painted the eyeballs with "Ivory," then I painted in the irises with black watercolors (from the Windsor & Newton Cottman line of watercolors) to ensure that they were the same size and properly aligned. Using watercolors allowed me to correct any mistakes because they can be completely removed with a damp brush (prior to being sealed, of course) if I didn't like how they looked (pic 19). I was planning to do a step-by-step on how I did the eyes, but I had no idea what the steps were going to be! Basically, I used three or four different shades of blue and just started painting them on. Using a fine point brush, I applied the colors from the center of the eye out, making randomly shaped striations. I tried to keep the colors lighter in the center and

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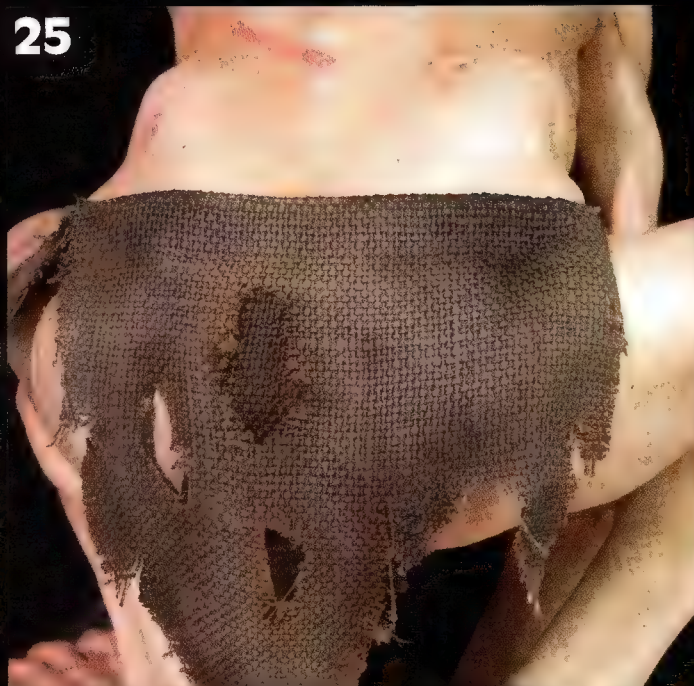
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darker toward the outside edge. I looked at a lot of eyeball close-ups as reference. I then basecoated the teeth with "Ivory" and the gums in "Gypsy Rose." Once I had a look I liked, I sealed it with more Krylon matte (pic 20). Pastels were mainly used for the rest: I darkened the corners of the eyeballs with some orangey pastel chalks to make the eye appear more round and yellowed. I also used some black pastel chalk to soften the outer edge of the iris, as well as the edges of the pupil. I then sealed the eyes. Once dry, I washed a bit of "Red Iron Oxide" into the corners of the eyeballs and used this color to add some small veins in the whites of the eyes. The teeth were washed with a little "Golden Brown" to yellow them up and a brown pastel chalk was applied to the roots to darken them. The gums were washed with a little "Burnt Umber." I used the brown pastel chalks to further shade the face: around the eyes, the nasolabial arches, inside the ears, etc. To the lips I added some reddish-brown pastels. Once all of the painting and pasteling were complete, I sealed him with several coats of Krylon matte clear spray (pic 21). The eyes and mouth were then given a few coats of clear gloss, for that icky shine (pic 22). The fingernails and toenails were given a coat of clear as well, but I thinned it with water so it wouldn't be quite as shiny.

Moving on to the hair: I reused the hair that came with Gollum and attached it with Golden's Soft Gel Matte Medium. I did this by first taking a clump of hair, pinched it between my fingers with about an inch sticking out and snipped off the end (there was glue on it from being

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attached to his head at the factory). I then fanned out the hairs and trimmed them with a small pair of scissors, so that the hair ends were of random length and not just cut in a straight line. I picked a spot on his head where I wanted the clump to go and brushed the Matte Medium right onto his head. I then carefully laid the hair into the Matte Medium and then used my brush to push it into the medium and flatten the hairs to his head. I then applied a little more Matte Medium to the area to make sure the hair stayed in place. I used a toothpick to spread the hairs apart where they met his head, to make for a more natural appearance (pic 23). I would then let this dry before adding any more hair to that area. The hair application process was a little tricky to do, but got easier as I progressed. The rest of his hair was applied in the same manner - I used randomly sized clumps and stuck them to his head here and there (pic 24). Once all the "roots" were dry, I put a little Matte Medium on my fingers and rubbed it into the hanging hairs, to get a greasy look to them. I dirtied up his loincloth with washes and pastels and put it back on his little bottom (pic 25).

The stone base was painted with various grays, browns and black, all applied with a sea sponge in a similar manner as the flesh - I sponged them all on at the same time, so they would blend together while wet.

Well, there you have it. This was a great experience - it was a lot of work, too! The only downside was that I had to box him up and ship him back to Fred. I'll miss that little guy...







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- |  |                              |
|--|------------------------------|
| Tanya Neals:   | Ronald Baughman              |
| <a href="mailto:Vaneals@att.net">Vaneals@att.net</a> | DS-0988                      |
|  | 1 Kelly Drive                |
|  | Coal Township, PA 17866-1021 |

### Classifieds:

• **FOR SALE OR TRADE:** Misfits licensed action figures, 1:6 scale. Send money order for \$25.00 for each, postage/shipping included. Many other 1:6 scale figures for sale. Ask for list. Contact: Gregory Flanagan, Box 267, Grand Central Station, New York, NY 10017.

• **FOR SALE OR TRADE:** I have one (1) mint condition, Silver Foil-stamped Collector's card, STAR WARS "Attack of the Clones" for sale or trade. I am also wishing to expand my reference and knowledge and I seek pen pals. I am a military, Sci-Fi modeler. I do not have a computer nor do I have access to one at this time, so via mail is my only form of corresponding at this time. Those interested in contacting me on one or both of the above issues can reach me at the following address: Ronald Baughman, DS-0988, 1 Kelley Drive, Coal Township, PA 17866.

• **WANTED:** Damaged, unbuilt/unpainted 1:6 scale resin kits or parts. Mammals - humans - apes are needed also 1:6 scale swords and machetes. Contact: Gregory Flanagan, PO Box 267 Grand Central Station, New York, NY 10017.

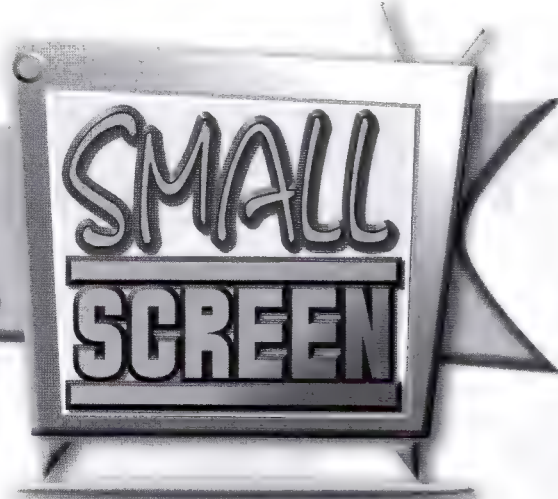
• **WANTED:** These original Aurora manufactured model kits: Phantom of the Opera (#428), Dr. Jekyll as Mr. Hyde (#460), Forgotten Prisoner of Castle-Mare (#422), Captain America (#476). Will pay reasonable price for kits that are mint-sealed in box. Contact: Darryl F. Gozdan, 96 Eggert Rd, Buffalo, NY 14215 (716)894-3156.

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!

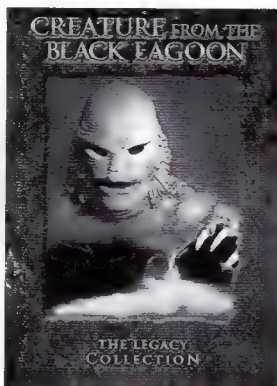
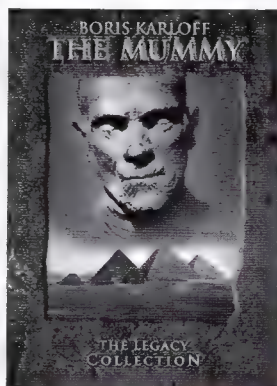
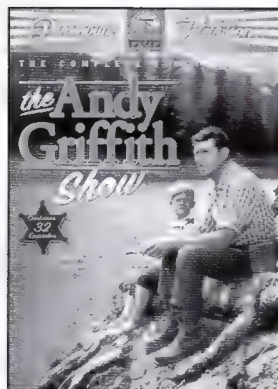


# Videos, DVDs & Kit-Related Media COMING TO YOUR...

*Contributors this Issue:*  
Scott Marsh



Well, Boys and Ghouls, it's Halloween Season and October looks to be another great month for Classic Horror fans! On October 19, Universal Home Video will release three more editions of the The Legacy Collection. This time out we get The Mummy Collection, The Invisible Man Collection and The Creature from the Black Lagoon Collection. The Mummy Collection includes The Mummy, The Mummy's Hand, The Mummy's Tomb, The Mummy's Ghost and The Mummy's Curse. German cinematographer Karl Freund (Metropolis) made his directorial debut in 1932 with The Mummy, starring Boris Karloff (billed here as "Karloff the uncanny") as Im-ho-tep, the 3,700 year-old priest buried alive for stealing a sacred scroll. He emerges from his sarcophagus and disguised as Ardeth Bey, offers eternal life to the reincarnation of the woman he loves (Zita Johnson). The Mummy's Hand (1940) featured Tom Tyler (Captain Marvel) as the mummy Kharis and Lon Chaney Jr. took over the role in its sequel, The Mummy's Tomb (1942). Chaney Jr. reprised the role of Kharis in both The Mummy's Ghost (1944) and The Mummy's Curse (1944).



The Invisible Man Collection features The Invisible Man, The Invisible Man Returns, The Invisible Agent, The Invisible Woman and The Invisible Man's Revenge. Director James Whale directed Claude Rains (or at least his voice) as the power-mad British scientist Jack Griffin in this classic 1933 adaptation of H.G. Well's story. The special effects were groundbreaking for their era (a slight technical flaw: when the naked invisible scientist runs through the snow - he leaves shoe prints!) and the movie has a refreshingly comic touch. The Invisible Man Returns (1940) featured the young Vincent Price as the brother of the original Invisible Man - who is wrongly accused of murder and assumes the cloak of invisibility to prove his innocence. The Invisible Woman (1941) features a fashion model who battles Axis spies and The Invisible Agent (1942) sends the son (Jon Hall) of the original to Nazi Germany on behalf of the Allied war effort. By the time of The Invisible Man's Revenge, Jon Hall had become an invisible criminal aided by scientist John Carradine. The movie also featured an invisible dog. This was the last of Universal's "Invisible" series and that's probably a good thing.

And Creech fans will be overjoyed with The Creature from the Black Lagoon Collection featuring The Creature from the Black Lagoon and its two sequels;

Revenge of The Creature, and The Creature Walks Among Us.

The Creature from the Black Lagoon (1954) was originally filmed in 3-D and featured a newly created monster that enjoyed fame (and sequels) missing from the screen since Universal's 1940s heyday. The Creature, played underwater by swimming champion Ricou Browning, was a masterful rubber suit creation and stands to this day as one of the most convincing monsters ever created for the cinematic screen. He lusts after the lovely Julie Adams in her white, one-piece bathing suit and so do we! The Gill Man returned in Revenge of The Creature (1955), only to be captured by John Agar and thrown in a Marineland fish tank in Florida. The angry amphibian takes exception to this and once again stalks the leading lady (Lori Nelson). Revenge of The Creature was also filmed in 3-D and features a young Clint Eastwood as a scientist with a mouse in his pocket. The Creature Walks Among Us (1956) was the final sequel in the series. After being harpooned and burned, The Creature is surgically altered, leaving him as a gill-less land creature. Don Megowan wears the suit on dry land while Ricou Browning handles the underwater scenes as he did in the previous installments. This was the only Creature film shot "flat" rather 3-D.

All three Legacy sets feature two discs each with the films presented in glorious full screen black and white and are a great addition to The Universal Monster Legacy Collection released a few months

back.

Also on the 19th, the Universal Monsters are reborn in this summer's popcorn hit Van Helsing (Widescreen Edition) from Universal Home Video. Writer/Director Stephen Sommers (The Mummy) brings us another blockbuster hit with a modern take on some of the classic characters that we love. The storyline takes place during the late 1880s in Transylvania. Dracula (Richard Roxburgh) and his three brides have ruled over the land for many years. Meanwhile, Van Helsing (Hugh Jackman) and his assistant, Carl (David Wenham) travel to this forbidden land and they are sent to help Anna Valerious (Kate Beckinsale), the last of the Valerious family. Together they fight against Dracula and even the Wolfman, who is Anna's brother, Velkan (Will Kemp). They also meet Frankenstein's monster (Shuler Hensley), who



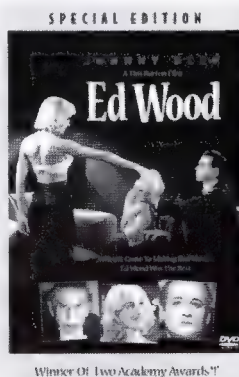
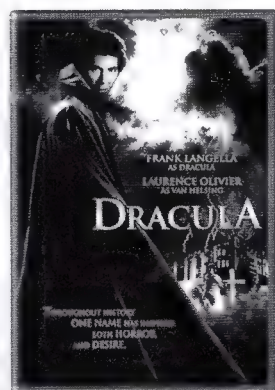
they need to help protect from Dracula, so that his plan fails. Sommers gives us a mega-budget effects-laden roller coaster thrill-ride which recreates the classic Universal monsters before your very eyes. If this kind of movie is your cup of tea, the Anamorphic Widescreen DVD features commentary by director Stephen Sommers, Editor/Producer Bob Duskey, and actors Richard Roxburgh, Shuler Hensley and Will Kemp, deleted scenes, a 360 degree tour of Dracula's Castle, and more.

Oct 19 also sees the release of Universal Home Video's Dracula (1979). John Badham (Saturday Night Fever) directed this big budget treatment which featured stage actor Frank Langella as the Count. Langella was reprising his role from the then-current Broadway stage version, just as Bela Lugosi had done almost 40 years earlier. Kate Nelligan is Lucy, Donald Pleasance is Dr. Jack Seward and Laurence Olivier nearly out-hams Anthony Hopkins in the role of Van Helsing in this "romantic" take on Bram Stoker's tale. Still, the movie holds some genuine chills - especially in a crypt-bound scene where the undead Mina speaks German as she implores her horrified father to come and join her. The musical score is by John Williams. While there are no extras to speak of, this one-disc set is moderately priced.

On October 5th, Warner Home Video releases The Hunger (1983), a decidedly modern and sexy take on the vampire legend helmed by director Tony Scott (brother of Ridley). A beautiful 2000-year-old vampire (Catherine Deneuve) needs help when she realizes her current vampire lover (David Bowie) is aging rapidly. They employ blood specialist Susan Sarandon to find a cure, but Deneuve's romantic interest soon turns toward Sarandon. Scott's background as an award-winning commercial director is evident in every gorgeous frame and he presents the Sapphic love scenes between Sarandon and Deneuve in a beautifully lit soft-focus manner, but the movie is ultimately an exercise in MTV-influenced style over substance. Still - worth a look if you're a fan of Sarandon or Deneuve. I certainly am.

And if you like your vampires sexy AND funny, check out Warner Home Video's Oct 5th release of Roman Polanski's The Fearless Vampire Killers, or Pardon Me but Your Teeth Are in My Neck. This spooky 1967 comedy stars Jack MacGowran and Polanski himself as bumbling vampire killers in an affectionate send-up of the Hammer vampire films. Called upon to rescue the beautiful and buxom daughter (Polanski's wife Sharon Tate) of an innkeeper from a Dracula-like bloodsucker, the duo muddle through all sorts of scrapes, but the highlight of the movie is "The Dance of The Vampires" which takes place in a mirrored ballroom. The moment when the vampires notice Macgowran and Polanski's reflection in the mirrors is hilarious! The film is genuinely scary and funny at the same time, with a beautiful musical score and an impressive gothic look and it was a perfect vehicle to showcase starlet Tate's beauty and comedic talent to the world. This movie is a real gem and the DVD release is presented in Color and Anamorphic Widescreen.

And speaking of humor, vampires and movie direc-



tors, Tim Burton's loving homage to "the worst director of all time" is slated for release on Oct 19th from Buena Vista Home Video. The Ed Wood (Special Edition) was shipped to video stores last spring, but was pulled at the last second apparently due to a dispute over legal rights. Before it was pulled, a few hundred copies actually made it to store shelves, where speculators swiped them up and made a healthy profit on eBay. From what I can determine, there are no changes to the newest release. That's a good thing because this is a great package presenting one of Burton's best films, photographed in Black & White and presented in a beautifully transferred Anamorphic Widescreen print. Anybody who knows Burton's work will appreciate his affinity for Wood, who, while certainly not the most competent writer/director/producer who ever lived, had his own distinctive style and worked with a small cadre of loyal and eccentric friends and "actors." None was more eccentric than the once great Bela Lugosi, who had fallen on very hard times by the time he fell into Wood's orbit and who is portrayed here with great humor, humanity, and pathos by Martin Landau in an Oscar-winning performance. Wood was the ultimate "cockeyed optimist," never quite aware of his own incompetence and absolutely in love with making movies and Johnny Depp perfectly captures the naïve innocence of a man who directed no-budget absurdities while wearing an angora sweater and nursing a hangover, convinced that he was making "art" for the ages starring his beloved friend Lugosi. Burton's recreation of "Bride of The Monster" and "Plan 9 from Outer Space" is spot-on and he employs his own coterie of stock actors, including Lisa Marie as horror host Vampire, Jeffrey Jones as "TV Psychic" Criswell and Bill Murray delivers a hilarious portrayal of effeminate "actor" Bunny Breckinridge. Nobody but Burton could have done this story justice and Depp and Landau's performances define a very sweet film about the nature of friendship, loyalty and belief in one's self. This package features lots of extras, including Commentary by director Tim Burton and actor Martin Landau, Behind-The-Scenes footage hosted by Johnny Depp, deleted scenes, and more.

Director Roland Emmerich knows something about 50s Sci-Fi movies. He's used several of them as source material for his modern mega-budget hits and this summer he did it again. On October 12, Fox Home Entertainment releases The Day After Tomorrow (Widescreen Edition), in which Emmerich draws from "When Worlds Collide" (1951) for his source material - but this time out it's global warming rather than an errant star which offers the opportunity for big-screen disaster on an epic scale. Like all of Emmerich's films, this one emphasizes special effects over such lesser priorities as well-drawn characters and plausible plotting, but it's the spectacle that's important here, not the plot about father and son (Dennis Quaid and Jake Gyllenhaal) who endure an end-of-the-world scenario caused by the effects of global warming. So sit back, relax, and enjoy the awesome visions of tornado-ravaged Los Angeles, blizzards in New Delhi, Japan pummeled by hailstones the size of canned hams and Manhattan flooded by swelling oceans and then frozen by the onset of a modern ice age. It's the best special effects money can buy



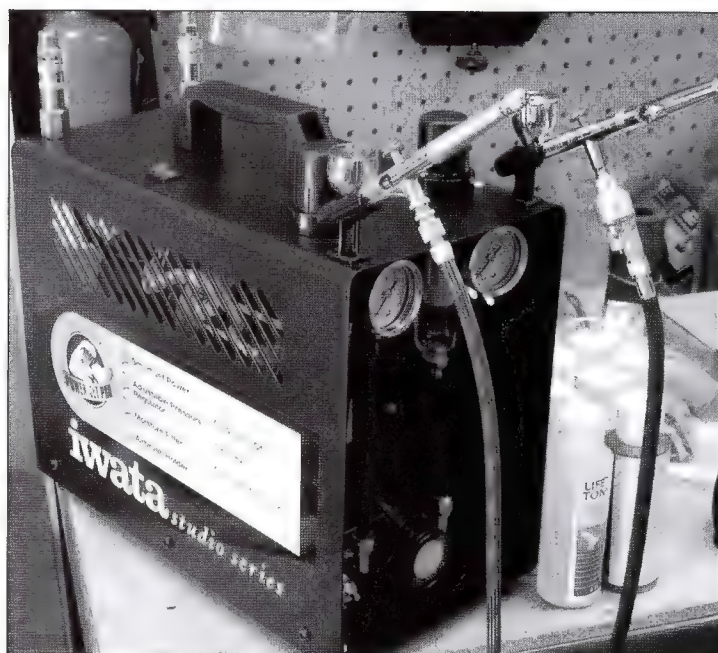
# Goodies & Gadgets

## IWATA-MEDEA

Ah, there's nothing like using a quality airbrush compressor and when you're discussing quality, Iwata-Medea is at the center of the conversation. This particular unit, the Iwata Studio Series Power Jet Pro Compressor, is absolutely wonderful. You may recall that we highlighted it in our last issue and it features a 2-liter air storage tank, has zero pulsation and incorporates Smart Technology with a 2x Sprint Power 1/6 hp motor.

Aside from all that, it looks cool! It takes up hardly any room on or under the bench and in case you didn't notice, is capable of handling two airbrushes at the same time! Now, what could be better?

Check out their full line at: [www.iwata-medea.com](http://www.iwata-medea.com)



## LOEW-CORNELL

The folks that might be mainly known for their well-crafted paint brushes sent us some sculpting tools.

If you're wanting to try your hand at sculpting or you've been doing it for quite some time, these tools may be what you're looking for to help you achieve the type of quality that you want in your sculpting.

We found some great uses for these as we worked on our models, since sculpting is not our forte or endeavor.

Loew-Cornell makes a ton of art-related product for you. Check them out on the 'Net at:

[www.loew-cornell.com](http://www.loew-cornell.com)

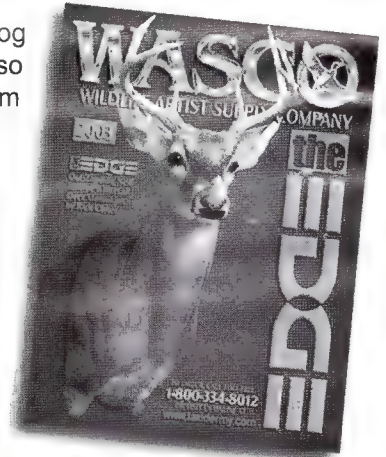


# LIFE-TONE

money knowing that you get more.

There are 8 main categories of paints, with numerous related colors within each category. For instance, in the RED category, there are 8 different REDS to choose from in both lacquer or water-based. This applies to all colors. Beyond this, there are metallics, neon colors, pearlescent, iridescent and candy colors. There's a slew. Check out their full line at: <http://www.taxidermy.com/>

You can also order a catalog from them for free by doing so on the Internet or calling them at 1-800-334-8012.



Life-Tone Hydro Mist and Lacquer airbrush paints are available to help you achieve that necessary look you need for all types of creatures like dinosaurs, lizards, fish, or even for use in creating gore.

First of all, you should know that there are a ton of colors to choose from and they're not cheap; however, a little goes a long way. The bottles are larger than most paint bottles (8 oz. containers), which makes it a bit easier to spend the

## POLYTRANSPAR

This paint set is similar in fashion to the above-mentioned Life Tone paints. They are specifically formulated for airbrushing and they are used to achieve realistic tones in animal/creature flesh.

There are 11 main colors within their Opaque and Semi-Transparent Series and, like the Life Tone colors, within each category are many others that are related to that particular color. Also as in the Life Tone brand, these paints are available in lacquer-based or water-based, whichever you'd prefer. They're slightly less expensive than the Life Tone and the additional incentive is that you can purchase the Polytranspar paints in a variety of sizes, from 1 oz all the way up to gallons. One ounce of these paints is right around \$2.49 and the cost increases to \$54.95 for a gallon.

Polytranspar also has a Transparent Series of paints, lacquer-based as well as water-based and a Pearl Essence, Iridescent and Light Reflector series.

The only real problem I see with either of these paints is deciding on which colors to purchase!

Both are great paints. We've used them both and are happy with the results. It's always nice to have more paints in the arsenal because it's simply nice to have options.



Both sets of paints are available through WASCO and the information and catalog is shown above.

<http://www.taxidermy.com/>





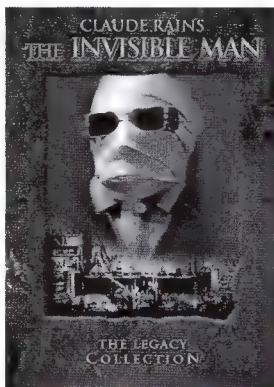
## • Small Screen - Continued from page 21 •

and Emmerich obviously doesn't care if the science is flimsy, so why should you? Extras include two audio commentaries, deleted scenes, interactive sound demo and more.

One 50s Sci-Fi film Emmerich hasn't drawn from yet is Howard Hawks' *The Thing* (From Another World). That 1951 classic was remade in 1982 by John Carpenter. On October 26, Universal Home Video will release *The Thing* (Collector's Edition), presenting Carpenter's version for the first time in the Anamorphic Widescreen format. The gory special effects in this version (designed by Rob Bottin) make Carpenter's take on the original as much a horror film as it is science fiction, but his taught direction firmly grounds the proceedings in a believable Antarctic environment where an alien presence can possess the bodies of animals as well as crewmates. Kurt Russell heads a talented cast which includes Wilford Brimley, Richard Masur, and Roy Arbogast. Ennio Morricone did the musical score. Lot's of extras, including commentary by director John Carpenter and actor Kurt Russell, making of "John Carpenter's *The Thing*: Terror Takes Shape", Production Art and Storyboards, and more.

The big news for *Star Trek* fans is that the television series that started it all has finally come to DVD. On November 2, Paramount Home Video releases *Star Trek The Original Series - The Complete Second Season* (The Complete First Season was released on Aug 31, and The Complete Third Season follows on December 14), which features many classic episodes including "Amok Time" - in which Kirk is manipulated by a scheming Vulcan female to battle his friend and first officer Spock, "Mirror, Mirror" - where a transporter accident causes Kirk and his landing party to switch places with their evil counterparts, "The Doomsday Machine" - a particularly prescient story which tackles the problem of weapons of mass destruction, "The Trouble with Tribbles" - a fan favorite featuring furry feral invaders, "Bread and Circuses" - where Kirk, Spock and McCoy encounter a culture which have modeled a society using Earth's ancient Roman Empire as a model, "The Ultimate Computer" - which addresses the questions of what might happen if computers ever become smart enough to act on their own volition and, of course, all the rest of the episodes from Season Two. This eight-disc Box Set comes in a custom plastic case and is surely a must-have for fans of the original series.

Another classic television series comes to DVD on Oct 12, when Paramount Home Video releases *The Andy Griffith Show - The Complete First Season*. The Andy Griffith Show was one of television's first spin-offs. Griffith had originally appeared as country bumpkin sheriff Andy Taylor in an episode of *The Danny Thomas Show*. Viewer response was so positive that producers Aaron Ruben and Sheldon Leonard decided to give the character of Sheriff Taylor his own show, set in the fictional town of Mayberry, N.C. The show was a hit with viewers, introducing America to Aunt Bee (Frances Bavier), Opie (Ron Howard), Barney Fife (Don Knotts won four consecutive Emmys for his role as the bumbling, but sweet-natured deputy), Floyd The Barber (Howard McNear) and many more colorful characters including Ernest T. Bass and The



Darlings. While the comedy could be broad, the scripts most often focused on the bonds of family and friendship. "Everything we said on the show we believed," Andy Griffith once stated. "I suppose that's what made it work. We never went for something we didn't believe. It was a good eight years for me, I'll tell you that." This Box Set includes four discs and offers all 32 episodes from the 1960-61 season.

On November 23, Columbia Tri-Star will release the *Seinfeld - Seasons 1 & 2* Box Set. The four-disc set features the original (1-2 minutes longer) NBC network versions of all 18 episodes from the first two seasons remastered in High Definition as well as two different versions of the pilot episode including: Good News Bad News (pilot), The Stakeout, The Robbery, Male Unbonding, The Stock Tip, The Ex-Girlfriend, The Pony Remark, The Jacket, The Phone Message, The Apartment, The Statue, The Revenge, The Heart Attack, The Deal, The Baby Shower, The Chinese Restaurant and The Busboy. There's a slew of extras including: Inside Looks: Interviews with the cast and creators about what was happening behind the scenes as the episodes were created and filmed, In the Vault: Saved from the cutting room floor... deleted scenes - never seen!. Not That There's Anything Wrong with That: Never-before-seen-outtakes and bloopers, How It Began: An hour-long look at how Jerry Seinfeld and Larry David first came up with the idea for the show, how it almost didn't get made and how they emerged with the show that changed the face of television forever and much more.



Another classic sitcom, *Taxi - The Complete First Season* will be available from Paramount Home Video on October 12. Producer James I. Brooks created a classic series that lasted for six seasons in which Danny DeVito played Louie De Palma, a cantankerous, acerbic taxi dispatcher in New York City who tried to maintain order over a collection of varied and strange characters who drove for him portrayed by a talented comedic cast comprised of Judd Hirsch, Marilu Henner, Tony Danza, Christopher Lloyd and, of course, the insane Andy Kaufman as mechanic Latka Gravas. As De Palma bullied and insulted them from the safety of his "cage," they formed a special bond among themselves, becoming friends and supporting each other through the inevitable trials and tribulations of life. This Box Set comes on three discs and includes all 22 episodes from the 1979-80 season.



And finally, fans of classic cartoons will be pleased with *The Looney Tunes Golden Collection - Volume 2* which is being released by Warner Home Video on November 2. This four-disc set includes remastered prints of some great 40s and 50s classics from directors Friz Freleng, Bob Clampett and Chuck Jones including "Rhapsody Rabbit," "The Great Piggy Bank Robbery" "You Ought to Be in Pictures" "Hyde and Hare", "Broom-Stick Bunny," "One Froggy Evening," "The Three Little Bops," "Mouse Wreckers," "Cheese Chasers," "Show Biz Bugs," my personal favorite - "What's Opera, Doc?" and many more.







# ARENA FAQ

with Steve Goodrich

Cot Questions? Steve's Got Answers...

From Bill Mayo:

*Thanks for your great work in MR. Here's one that's a constant torment for me: what do you use as a sealer? I thought I tried them all, but have yet to find one that's consistent and foolproof. Many times I'm happy with the look of my final paint colors (acrylics, chalk, inks and/or artist's oils), but want to preserve them with an acrylic or lacquer clear topcoat. Trouble is, the clear coat shifts or dulls the colors somewhat. Also, I find Testors "Dulcoat" absolutely unpredictable as far as dulness is concerned.*

*A recent can sprayed semigloss and I had to apply "Dulcoat" out of the bottle (with most of the gloss component poured off) to finally knock it back. All frustrating, time-consuming and ultimately, again, affecting somewhat the final "look" of the piece. Plus, after spending many hours working a piece to perfection, this "crapshoot" is sheer hell to go through!!!!*

*Any help would be greatly appreciated!*

Bill's problem is not at all rare. What the cause is I can only speculate. If sprays are used according to their directions, it very well could be that many products have a shelf life. Sitting for too long on a store shelf may cause the ingredients of sprays to corrupt. There is no expiration date law for sprays, so one never really can be sure how old the can of spray is. My choice of all spray fixatives that I have ever used is Krylon brand Crystal Clear. It comes in satin and gloss and I have never seen it fail to perform less than perfectly. It is relatively inexpensive and readily available from hardware stores to Wal-Mart. The larger turnover of the merchandise in these type stores guarantees fresh product, although I have had cans of Krylon over a year old that still worked just fine.

The job of a fixative spray is not only to seal paint, it also shields paint from U.V. rays which can deteriorate the paint; it should make the colors more vibrant instead of dulling them. Also keep in mind that a couple of very thin coats of spray fixative are far better than one thick coat. This is especially true if you use mixed media and delicate ones like inks and chalks. When spraying, keep a uniform distance of about a foot to 15 inches from the piece; too close and the spray will drip and pool on the surfaces.

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From Gilbert Gaumont:

*I recently bought some old aurora models painted with acrylic paint. Is there a way to remove that paint? Is there a way to remove some old glue spots?*

*By the way, I don't know if this could be useful to someone, but to remove old enamel paint from models, submerge them in brake fluid for about 24 hours; that should do the job without hurting the plastic. Thanks.*

*P.S. How about removing primer?*

There are many schools of thought on paint and glue removal. I've heard the best thing to use for removing acrylics is a bath of Pine Sol. However, this didn't really work that well for me. Brake fluid is also something that works to remove the paint, but I found it quite messy and costly. Brake fluid must also be properly disposed of, as it is so very lethal to animals and humans if ingested. My old tried and true method is to put a model in a large plastic bag and spray Easy Off all over it saturating every bit of the model. Use rubber gloves and good ventilation when using Easy Off. It is very caustic and even the fumes can burn. Make sure wherever you work, you twist-tie the top of the bag closed and keep the project away from places where a pet or child could get near it. A closed off bathtub is an ideal place to work. Easy Off is harmless to styrene, vinyl and resin, so a 24-hour soak will do no harm. Even repeated treatments for particularly stubborn jobs will do no harm at all to the plastic. It also works best on enamel paint removal, but will attack acrylics. The kicker though is that it will attack old glue, weakening it enough so it will flake off and allow you to pop the model pieces apart. Of course, some old kits were done so sloppy that the glue has actually spilled over and melted plastic as certainly as a flame would melt styrene in parts. This can only be helped by recarving or sculpting up detail where it has been melted. Back to Easy Off. After the "bath," use an old toothbrush to scrub the parts under warm running water. You don't have to worry about any staining the paint may have caused to the plastic as you'll be priming over it anyhow. You are just shooting for removal of the actual paint to make sure all surface detail is crisp and pristine. When finished with an Easy Off project, rinse the bag out under running water before disposing of it. The Easy Off won't harm drains in the small amounts used to strip models. Remember though, Easy Off is an intensely strong alkaline and can burn the same as acid. When I started using it I was going to be "smart" and ignore the warnings. I still have a one-inch scar on one of my fingers where some hit me and I didn't wash it off right away! Spray a bit on a weed and watch the results if you feel you can skip safety warnings!





### **Mockingbird Lane**

To build the Mockingbird Lane kit, I began by making patterns of the walls on heavy cardstock and marking out the window and door locations. Next, I mapped out the various roof panels and insured that everything would be able to fit together properly. The next step was to cut the wall sections out of 0.040" plastic sheet, remove the sections where there would be windows and doors and add patterned plastic sheet (clapboard siding) to the exterior of the pieces. Detailed molding and trim were added next, insuring that they would match up to the paired wall sections. For the windows I had searched various model railroad catalogs and other areas, but I could not find anything that really matched what I needed. So, I scratchbuilt one of each of the windows and doors that I would need and made a mold of them, then cast as many as I needed to complete the project. The front doors to the main entrance were a "one of" and were built right into the wall section, as I would have no need to replicate these. The various window castings were glued into their respective openings.

The front section of the house, which has the 3-sided facing and cupola, was all drawn out in AutoCad and the paper was glued to the plastic sheet, which I could then just cut out and glue together. You can see in the photo the progression of assembly for the top cupola roof, starting with the base and then adding a vacformed top, all covered in patterned plastic sheet resembling rustic roof shingles. The base of the house was built in almost the same manner, starting with an AutoCad drawing of the layout laid onto plastic sheet, which I cut two of, and sandwiched plastic structural beams in between to get the proper thickness I needed. I then glued patterned plastic sheet resembling HO scale rustic brick along the base.

All the roof sections were cut from 0.040" plastic sheet and covered in patterned plastic rustic roof shingle. All the dentil molding along the roof edges and all the fancy trims around the various windows were all made from little bits of various sizes of plastic square and flat stock. The chimney was made from a piece of square plastic tubing covered in the plastic brick sheet material. The most challenging part of this build was determining all the various angles from the parts of the house that are basically nonexistent. I studied aerial shots and exterior shots of the house from the Universal Studios back lot as well as pictures from the TV show. There is a book written by Mark Bennett called "Blueprints of Famous TV Homes" which gives a "what if" of the interior of the house. Opinions vary as to the authenticity of these drawings compared to what was actually seen on TV, but no matter what you might think, these were a great help to me. In the end, let's remember that it was only a TV show!

### **Addams Family House**

They were creepy, kooky, mysterious, spooky and, according to the song, all together ooky, but to my mind they had the coolest house on the block. It was filled with weird and wonderful artifacts, secret passages, hidden rooms and most of all...the Addamses!

The majority of the painting was done before assembly. All the parts were initially sprayed flat black and then drybrushed over and over with various shades of gray and a few hints of brown, tan and blue. The two main reasons for painting prior to building were: (1) to be sure to drybrush in all the corners and crevices that would be nearly impossible to reach after the house was put together and, (2) so that I could install window "glass" and curtains from the inside without getting paint all over them. The "glass" was clear plastic cut from the blister packs of some action figures and the curtains were made from a roll of black crepe paper.

Once the inside of the house was completed, I assembled the outside, following the instructions. Since I was going for a more "realistic" look, I left out the moving ghost gizmo and the cartoon cutouts of the family that were to be peering out the windows. Once I had all the walls securely glued together, it was an easy matter to fill the gaps. I used some Aves Epoxy, pressing it into the cracks from inside the house and smoothing it on the outside with the blade of my hobby knife. A quick touchup on the exterior paint and everything looked fine. The final touch was the bent TV antenna that adorned the Addams' roof. It was formed from some fine copper wire, bent in a jig and glued to a "T" pin.

Once the house was assembled, I set about doing the grounds. Because of the thick "foundation" on the kit (to house the ghost mechanism), I decided to put the house on a slight slope that allowed the back door to be flush with the ground, but made it logical to have steps leading up to the covered porch and front door. A piece of flat packing foam was contoured and cut out with my Woodland Scenics Foam Cutter and the house was snugly glued inside. Both house and foam were attached to a twelve-inch square of wood and the foam was coated with Gesso. The yard was first painted in patches of earthtones and greens, then covered with diluted white glue and sprinkled with Woodland Scenics Yellow/Green turf. Bristles from an old shaving brush were glued randomly around the yard to create a mildly unkempt appearance. Woodland Scenics also provided some nifty gravestones for a backyard cemetery. A walkway was fashioned from a strip of styrene and a very nice HO scale iron fence and gate adorned the front yard. Well, the house and grounds were now done, but the scene still looked like it needed something.

What it needed were the Addamses! So I searched my stash of tiny figures and visited the train section of my local hobby Store for suitable HO scale figures. Once I brought my little people home, I made a startling discovery...the house isn't actually HO scale, it's more like 1/72. The HO scale people were barely as high as the doorknob, so I searched for larger people and began surgery. Like a micro Dr. Frankenstein, I hacked legs and arms and heads from various figures and rearranged them. I worked until I had reasonable facsimiles of the Addams Family. I arranged the family and Lurch on the porch and built a tiny camera for Uncle Fester so he could snap a family portrait. It was a very gratifying project.

### **Psycho House**

The Psycho House was first produced as a resin garage kit by Scott Alexander, known in the hobby as Captain Cardboard. Scott's kit was used as the basis of the Polar Lights model. It's one of the nicest models ever produced by Polar Lights. The detail is crisp, the parts fit together beautifully and you need virtually no putty to hide the seams. I assembled the kit virtually straight out of the box. To make painting easier, I built the model in sections. I added some interior walls made from sheet styrene to the room where "Mother" sits.

The real challenge is to capture the look of an old weathered Victorian house. I utilized a number of techniques to do this. The parts were primed gray, then the main house was spraypainted white. I have a method of building up layers of paint to achieve the look I want. Using Future®, the acrylic floor wax, and acrylic paints, I mix up a thin glaze. I then brush this over the kit, allowing it to build up over several applications. For the walls of the house, I applied a glaze made from light gray and for the rest of the house I mixed a glaze using burnt umber. I even applied this brownish glaze to the base. On top of this, I applied a thin red glaze to the bricks of the foundation. When all was dry, I applied a light coat of Testors DullCote® to seal the glaze.

After I built up these layers of paint, I switched to a drybrush technique. I needed to add some highlights, as well as tone down the contrast between the walls and roof. To accomplish this, I drybrushed a darker gray around the door frames and corners of the building. This was followed by drybrushing dark gray on the roof sections. After drying, I went back and drybrushed the base colors as needed. I continued this until I achieved what I felt was the best look for this weatherbeaten old house.

For the base, I followed the burnt umber glaze by rubbing a dark green over the surface. I buffed this on using a paper towel, achieving a look of patches of grass and exposed ground. At this time I painted the trim parts for the roof and the porch a light gray. I also painted "Mother."

Final assembly went quickly and I utilized the drybrush to add some final highlights. The model comes with printed inserts for the windows and these add a nice touch to the model. The model was then given a couple more applications of DullCote to seal the paint and give the model a flat, weathered appearance.

There's a lot more that you can do with this kit. This model really should sit high on a hill. You can build this using material such as foam, which you can get at your local hobby shop. The ground around the house is a bit overgrown and bits of lichen will help achieve this appearance. Finally, a couple trees such as those for model railroads will add the right touch. If you are really ambitious though, you might try scratchbuilding the Bates Motel!



# HOUSES OF HORROR!

## Mockingbird Lane

by Marc King



## The Addams Family

by Jim Bertges



## Psycho House

by Steve Iverson







# It's Only Paper

with Hilber Graf

Ask the average model builder what is an alternative material to plastics for creating miniatures, he or she will answer resin castings and vinyl. If they are avid scratch builders, modelers probably say sculpting clays or maybe wood. But what about paper?

Paper has been a modeling material for thousands of years, possibly even as papyrus sheets in ancient Egypt. Those craftsmen most likely combined this material with clay or wood forms, imagery being hand painted, rather than constructing models entirely of paper. Origami, the art of paper folding, traces its history back prior to 1600 A.D. Japan. The roots of modern paper models go back to 15th century Europe, where religious themes dominated, such as churches or other sacred structures. Simple wood block shapes were covered with printed paper and used as toys or educational aids.

The invention of lithography in 1796 allowed large press runs and paper modeling grew in popularity. Complex architectural subjects emerged, ships and wagons, even animals and people.

Extra pieces were made to be glued on in layers, lending a more realistic effect to finished models. By the nineteenth century paper models became fully three dimensional.

Paper's heyday waned in the early twentieth century as competition from mass produced wood kits replaced older methods. After World War II, plastics dominated the hobby marketplace to present day. But in Eastern Europe, where polystyrene was quite expensive and less ubiquitous, paper models contin-

ued to be popular. A great variety of subjects, many kits possessing even more detail than their plastic cousins, were manufactured over the past fifty years and are still available today. Czechs remain arguably the design masters of paper models. A typical tank kit can have well over a 1000 parts with complete interiors. Thanks to the internet, it's possible to get paper models from anywhere in the world, purchased from commercial websites or as free downloads.

## Getting Started

The great advantage of paper modeling is its low cost relative to other available forms of the hobby. Even if you have to buy the kit, it usually is a fraction of the cost of a comparable plastic or resin rival. There are card modeler clubs on the internet where you can share your building experiences, learn techniques and find links to other modelers and websites with free kits. Another advantage of paper modeling from the web is you can download a kit to your hard drive or CD burner and print out as many examples as you wish. This is a great plus if you happen to mess up a part. Remember, it's only paper and a little printer ink.

Tools are also inexpensive (Photo 1). Your toolbox's most complex inhabitants are an X-acto knife and good supply of #11 blades, a metal straightedge and self-healing cutting mat. Tweezers and sharp scissors are useful as are plastic clothespins (to use as clamps) and nail clippers. Wood toothpicks make excellent glue applicators and a scoring tool of some type will





complete your basic workbench ensemble. If you're an online card modeler you'll need an Adobe Acrobat Reader to open most files. PDF files are self-opening, but GIFs and JPEGs need to be opened in a graphics or photo program. In some cases you'll also require WINRAR 3.0 file extractor. Both Acrobat and WINRAR programs are free off the internet.

At the conclusion of this workshop, I list online sources for a card modeler club forum, free programs, sites with free downloads and some commercial websites where you can buy many amazing kits. I guarantee you'll see built models up there which will leave you exclaiming, "That can't be paper!"

### Listen up for Lesson One, Students

I'm as new to this type of model building as you are, so let's learn something together. Experienced paper modelers advise newbies to start easy. Maybe you're longing to tackle that awesome 2000 piece Tiger 1 model, but it'll minimize training frustrations if you build a few small models first. This workshop is divided into three parts: Beginner, Intermediate and Advanced Techniques.

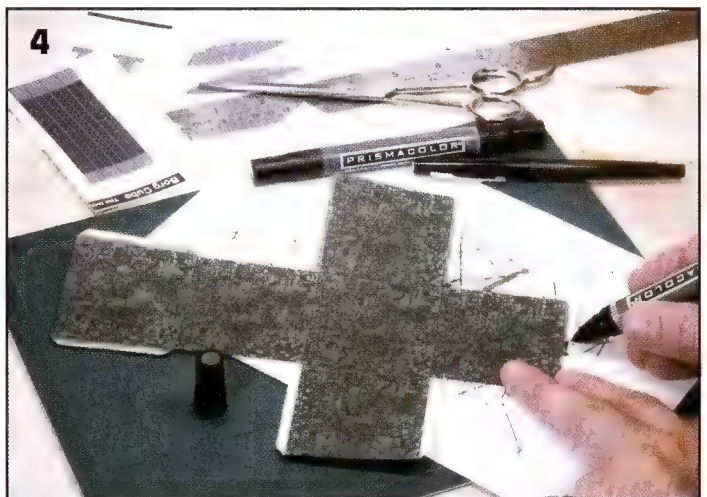
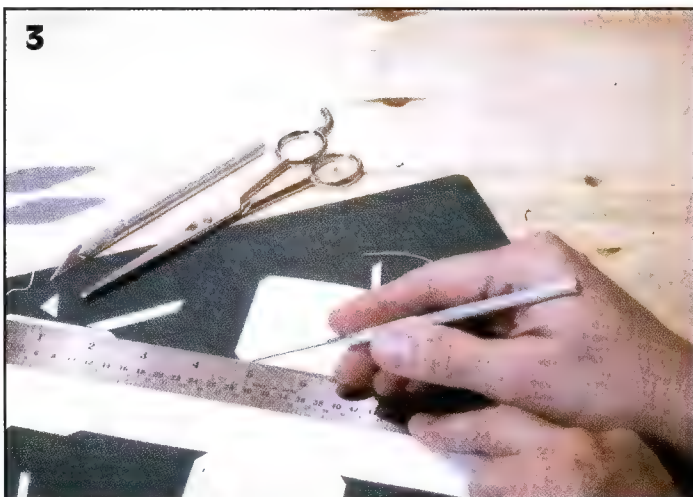
Let's start with something so basic, so simple, you can probably construct this blindfolded. I downloaded a Star Trek Borg Cube kit off a Japanese club website, the address of which is included at the end of this article. Don't fret over website instructions if you don't know Japanese, after all, the Borg Cube is just a box. When printing out kit sheets, adjust your printer to its best setting so you'll get the sharpest image and most vibrant color.

Buy 110 lb. bright white cardstock for most of your models. In some cases when you need flexibility, try 67 lb. smooth surface Bristol. My favorite brand is Wausau Exact Index, which can be found at office supply stores.

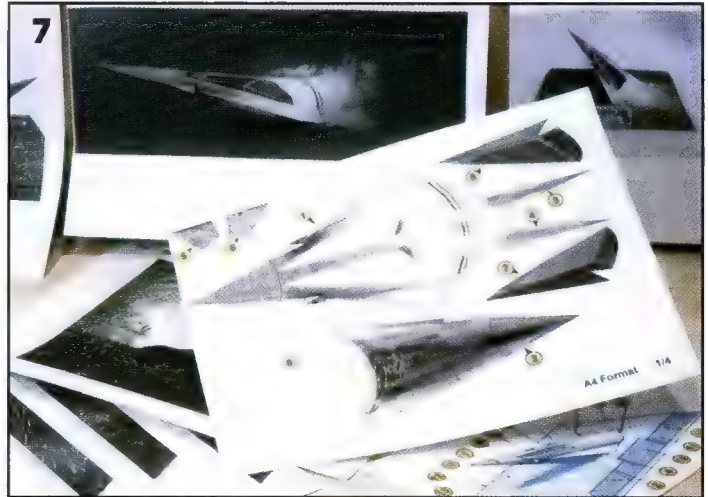
The first thing you'll notice is this Borg kit is small, about palm size, so its simplicity follows the experts' advice. Before you handle the printed sheet too much, seal its colors with several light layers of spray can clear lacquer. Most printer inks are not moisture-resistant and your fingerprints will eventually mar the colors. Krylon Matt Finish (#41311) is a good choice for sealing the paper's surface. Even better, use Krylon's UV-Resistant Clear Matt (#1309) to protect the colors from fading.

Scissors work well for a paper kit this simplistic; however, I prefer a sharp X-acto blade and metal ruler. Do knife cuts in steady, complete moves. Try not to stop halfway through because you risk tearing or uneven cuts. Also, utilize a new blade whenever you start a kit. Save the last one used for your plastic modeling, as it will still have a decent edge for trimming that material. First, separate a part by cutting roughly around it with a scissors (Photo 2). This will prevent accidental damage to other parts when doing the fine cutting.

Scoring the parts along printed bend lines is mandatory; otherwise the paper will wrinkle when folded. Some card modelers make their own scoring tools. Others use an empty ballpoint pen. I prefer a sharp-pointed, metal scribing tool I found at a graphics supply store. There are two ways to score, each with its merits and problems. Surface scoring on the printed side is simple and







produces crisp 90-degree corners. Unfortunately it also breaks into the printed image, exposing white paper and requires matching touch-up colors for repairs. I opt for reverse scoring on the unprinted side. Problem here is you must hold the sheet up to a light source to locate the bend lines and mark them on the backside, which is cumbersome. Another disadvantage is this method produces somewhat blunted corners. Whatever technique you choose, only apply light pressure to score the part or you'll cut right through the paper (**Photo 3**).

You can decide at this point whether you wish to color the cut edges so white doesn't show or forget about it and move on to assembly. I'm a perfectionist (which is a curse) and always want the end result to be the best I can accomplish. The quickest way to color is by felt marker pens (**Photo 4**). Prismacolor professional graphic markers come in a wide variety of colors and shades, though they are expensive. Additionally, you must apply them carefully or you'll experience color bleeding where you don't want it to.

I've seen a long list of recommended glues for paper models. UHU Bond-All is a German product favored in Europe, though I haven't been able to find it in the U.S. The familiar Elmer's white glue is a cheap alternative, but I prefer Aleene's Tacky Glue. Similar to Elmer's, it is thicker (staying where you put it), dries fast and quite strong. A new product from this company, Clear Gel, is even better. Both glues are located at craft supply stores like Michaels. The scored Borg cube was easily folded and glued via tabs printed on the parts (**Photo 5**). A word of advice:



apply whatever adhesive you select sparingly. Too much will squeeze out of the seams and ruin printed surfaces.

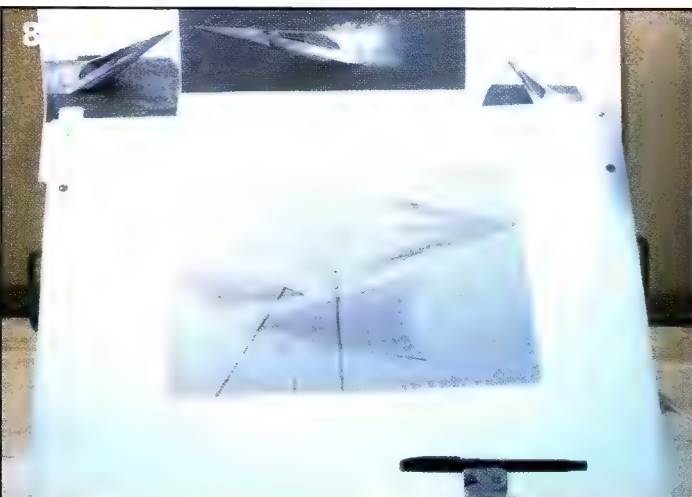
Congratulations, you've completed your first paper kit (**Photo 6**)! I award your efforts with the title of "Card Modeler Junior Class".

### Throwing You a Curve with Lesson Two

Folding the box was a good beginning. Ready for something more challenging? I discovered a terrific Planet of the Apes Icarus spaceship offered free on a Czech website. Its scale appeared to be approximately 1/72 and included a diorama base. It downloaded as four printed sheets, consisting of 17 parts, some of which had to be folded into curved shapes (**Photo 7**). You already know the basics, so I'll not repeat them.

Scoring bend lines on complex card models is difficult to accomplish by simply holding the sheet up to a light source. I've taped the sheet on a window pane, reverse side facing me, utilizing outside sunlight. That freed both hands for scoring, but was still awkward. I suggest using a light box, instead. One meant for examining slide photos can be purchased from a camera store or you can make your own. The bottom and sides can be cut from 3/4-inch thick basswood and then mount a 30 watt aquarium light fixture inside. A sheet of white translucent Plexiglas forms the top. I already had a backlit drawing board which worked very well (**Photo 8**).

The Icarus hull needed to be folded like a funnel. Bending would have caused creases and made the hull lumpy-looking. I





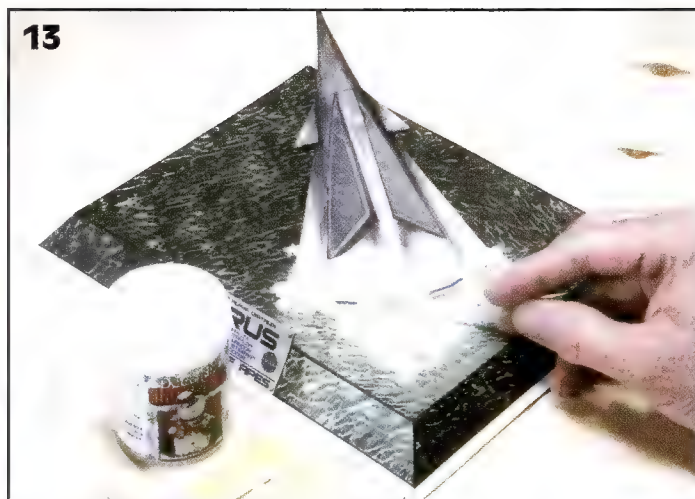
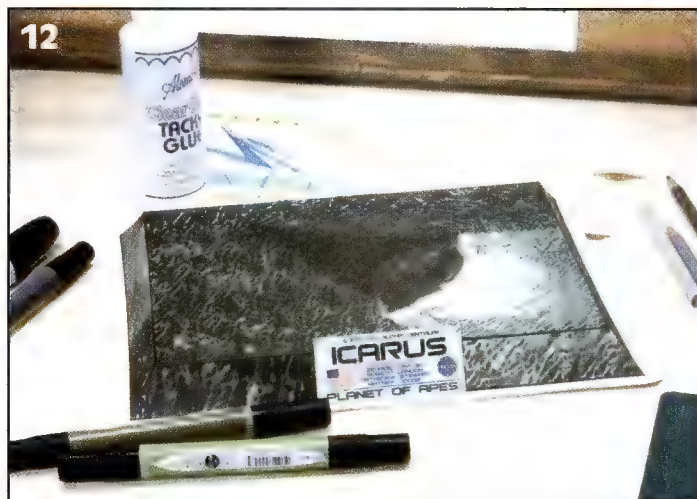


rolled the part lengthwise and gently cinched it with a rubber band to stress the paper fibers so it would hold the shape. Then I unrolled it and lightly rubbed the reverse side with my metal burnishing tool until the paper curved (**Photo 9**). Don't be too rough or the part will become damaged. Of course, you can always print off a replacement if that happens.

Most of the following assembly went as smoothly as the Borg

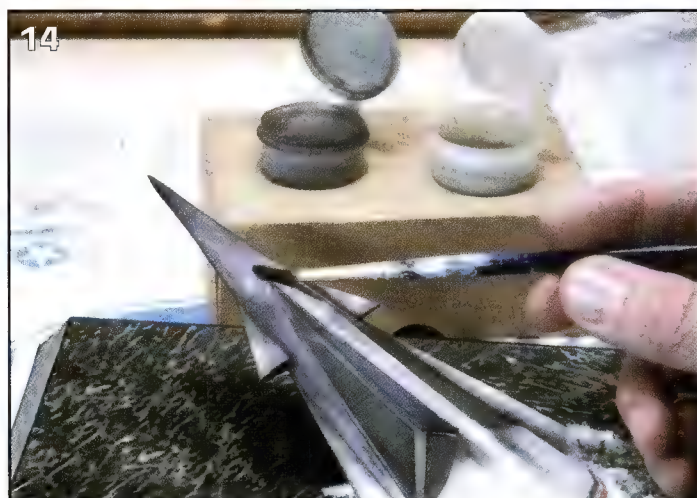
cube and glued it to the fin, then attached this subassembly to the hull (**Photo 11**).

A nice diorama base was supplied with the Icarus, complete with nameplate (**Photo 12**). I decided to reinforce the top sheet by gluing a second card to the reverse side, which later proved to be a smart idea. As with the Borg Cube, felt tip markers were employed for coloring white edges. I also used Prismacolor pen-



Cube (**Photo 10**). My biggest obstacle was a lack of clear instructions for this kit. I noted the nose fin end caps were printed as part of the hull, intended to be folded out. However, it was confusing as to which printed construction line was meant to be cut or scored and folded. I finally gave up and sliced off the entire end

cils. Their soft lead was easy to blend into printed colors. The next obstacle suddenly slapped me when I discovered the Icarus didn't fit properly to the base! A glaring gap was apparent. Maybe I folded something incorrectly, so a second model of the Icarus was built. It didn't work any better.







After banging my head against the nearest wall (which is my second hobby, by the way), I watched the movie on DVD and scrutinized stills of the sinking space capsule. I noted a foaming action as the craft sunk, probably meant to represent escaping air, gases or whatever. John Payne's Seaview Rising article



gem. Only one of its 29 parts was curved, but the number of tiny and complicated folded items presented a demanding task.

First problem to overcome was the limited instructions written in Japanese. If you don't have an Asian language font pack installed in your Adobe Acrobat Reader, many downloads from



(Issue #51) provided the solution. He manipulated a product called Foam Finish to create whitecaps on splashing water. Excellent idea, John! I hunted down a similar product at Michaels called Snow Art. It is white in color and the consistency of cake frosting. Using a toothpick applicator I dabbed little irregular shapes of foam where Icarus met the water, filling the offensive gap (Photo 13). This foam material was water-based and would have warped the paper had I not laminated it with a second sheet.

As a finishing touch I applied pastel chalk dust to accent reentry burns on the spacecraft nose (Photo 14). I triple checked the completed diorama for flaws (Photo 15). Visions of a gust of wind coming along and the whole thing flying out a window gave me chills. To give this diorama weight I glued it to a wood plaque base (Photo 16).

### Lesson Three: Mixed Media

Junior Card Modelers, if you've made it this far I think you're able to tackle something complex and cool. A Japanese club website offered a menagerie of sci-fi paper model kits, all free for downloading. Of particular interest to me were charming droids from the ecology aware sci-fi classic, *Silent Running* (Photo 17). I estimated their scale to be about 1/10th and selected quirky little "Duey" as my subject. The attention to detail made this kit a

Japanese or Chinese sites simply won't open completely. Fortunately, that add-on is readily available as a gratis download from Adobe or some card modeler websites.

Let's skip over steps we've already covered. With so many fold lines, I needed to carefully study the printouts and confirm which were meant to be scored, bent or cut. You absolutely have to use a metal straightedge and fresh X-acto blade on such a kit because precise, clean cuts are a must. Duey cried out for a few additional details: a clear lens for his camera eye and hydraulic tubing on his legs. Quite a bit of time was spent to cut out each part, particularly the eyehole. A second copy of the part was cut





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up for a perfect eye and a small rectangle of clear acetate sandwiched between it and the faceplate (**Photo 18**).

By now you probably realize coloring cut edges and tabs before assembly improves a model's appearance 100%. Experienced card modelers prefer watercolor gouache to hide "white line fever" since it's opaque and water soluble. I've obtained very good results with acrylics. Delta Creamcoats, available through Michaels and other art supply outlets, come in a broad range of colors. They are easy to intermix for custom shades and cheap to buy, often under a dollar for a two-ounce bottle. Be diligent and color every tab and edge before starting assembly (**Photo 19**). Keep the paint coat thin or you'll cause moisture warp and that interferes with proper part fit.

Construct the kit in subassemblies - main body and legs - and test fit to assure you've folded them correctly. A hastily assembled model will be full of flaws and it is easier to correct at this stage than later. Remember again, if you mess up a part you can quickly replace it. The kit represented tubing by strips of flat paper, so replace them with short lengths of wire. Locate where tubes enter the body and legs, using a toothpick or needle to punch tiny holes. Stick a drop of glue into these holes and feed the wire ends in (**Photo 20**).

I worked up a little sweat assembling Duey, but that was fine exercise for future projects. He looked so good I felt Duey deserved an appropriate setting for display (**Photo 21**). I gathered scrap materials from my parts box and constructed a portion of the Valley Forge forest dome (**Opening Photo**). It was a poignant scene at the film's end and captured that era's demeanor when *Silent Running* was released.

You've passed the class and on your way to a fascinating form of alternative model building. Quality card models are often more detailed and able to compete on a level field with their plastic cousins. Try one for a refreshing change of pace!

### Internet Resources

- [www.cardfaq.org/faq/tips.html](http://www.cardfaq.org/faq/tips.html)

This is a very informative site. I downloaded the 50-page section with card modeling tips. A must for your reference library.

- [www.smartgroups.com/group/group.cfm?GID=414562](http://www.smartgroups.com/group/group.cfm?GID=414562)

SmartGroups Paper Model Forum is a very active online international community. Join up and share with card modelers everywhere. Lots of information is posted here and some good links.

- [www.freepapertoys.com](http://www.freepapertoys.com)

A large listing of links to sites with free kit downloads.

- [www.linkclub.or.jp/~shun-pop/](http://www.linkclub.or.jp/~shun-pop/)

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This Japanese site features free downloads of sci-fi spaceships. Nice Star Wars models. This is where you can get the Borg Cube and Droid kits used in this article. You'll need the Adobe language font in order to properly open some files. Go to [www.adobe.com](http://www.adobe.com) to download the Asian font pack.

- <http://aliens.humlak.cz/>

Jan Rukr's Czech website has some incredible models from the movie *ALIENS*. The most impressive is a 1 to 1 scale Colonial Marine M-41 Pulse Rifle - with working parts! Jan also has several sci-fi models of interest. This is where I found the Icarus crash model used in this article. All of these are free to download, including software necessary to extract the files.

- [www.cutnpastesf.com](http://www.cutnpastesf.com)

Erwin de Jong has an interesting War of the Worlds Martian War Machine and a few other sci-fi models, again free to download.

- [www.lhvcc.com/egiftshop/](http://www.lhvcc.com/egiftshop/)

A fine collection of sci-fi and real spaceships. You can find a Mars Rover here, a wonderful Space Shuttle and a GIANT 1/48th scale Saturn V Apollo rocket. Of particular merit is a Nautilus model from Disney's 20,000 Leagues under the Sea. This is a "donation ware" site, so please support the Children's Challenger Center.

- [www.delta7studios.com](http://www.delta7studios.com)

Dan Shipley's commercial site offers some outstanding collections of 1960s NASA space program vehicles. You will be amazed by his Gemini series, which feature complete interiors. He also has a fascinating sci-fi collection which includes an Icarus, When Worlds Collide Space Ark, Jules Verne space bullet and more. His models are shipped to you on CD, so you can print out as many as you wish to build. A great value for a low price.

- [www.cardmodelshop.com](http://www.cardmodelshop.com)

An online hobby shop featuring high quality paper models from Europe. Military vehicles and airplanes are the headliners.

- [www.lighthousemodelart.com](http://www.lighthousemodelart.com)

Another commercial website offering paper models from European manufacturers. Some very impressive kits at reasonable prices.



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# It's All Plastic to Me!

with Jim Bertges



Here we are again, another installment of It's All Plastic To Me and I've got a couple of big kits and a couple of little ones. They're all a lot of fun and made me stretch my creative muscles in a variety of ways. So, c'mon along and let's check 'em out.

## HEADHUNTERS STUDIO'S MOPY NAWA

Creativity runs wild at Headhunters Studio and it seems like Dave Britton will never run out of ideas for his exotic line of alien "big game" trophy heads. This particular antelope/deer/goat looking critter goes by the very Star Warsish sounding name of Mopy Nawa. Part of the joy of getting these kits from Headhunters is the interesting and detailed background that is created for each creature. Mopy here, for instance, hails from the purple plains of Bandar and has enough back story to make him seem like a real "alien" creature. I won't delve into Mopy's habits and abilities, because I'd rather leave that bit of fun up to you when you get your own. Suffice it to say that when you have a Mopy Nawa head hanging on your wall, it's absolutely positive that somebody's going to ask you, "What the heck is that?" And you'll be ready with a full explanation.

The kit is hollow cast with practically no seam lines to clean up and a few tiny imperfections here and there that actually blend in with all the incredible textures that cover it. There's so much detail on the surface of this kit that it will take almost every trick in your painter's box to bring it to life. I started with a couple of cans of Krylon spray, one dark brown and one tan. I based the upper surfaces and head in the brown and the lower surfaces with the tan, then I ripped sheets of paper into wide strips and taped them along his back. I lightly misted the tan into the spaces between the paper strips, creating stripes. Because of the

ragged edges of the paper strips, they were very organic-looking stripes at that. The stripes were enhanced by adding dark bands on either side with my airbrush. From there it was a frenzy of washes, drybrushing, spraying, glazing and having a great time bringing out all the details old Mopy had to offer. One brand of paint that was particularly useful was the Createx line of transparent airbrush acrylics. I used them both in my airbrush and with a regular brush and they added great depth no matter how they were used. The Createx paints came in especially handy when finishing Mopy's eyes.

The eyes started with a base of light gray, but from there on I used only Createx transparent to finish them. I used a circle template to lightly draw in the circumference of the iris, then followed the pencil line with a ring of transparent light brown, fading it toward the center. Transparent gray was used for the diamond-shaped pupil and when that dried, golden yellow was applied to the entire iris. While it was still wet, I dabbed in a bit of the light brown to give it some variation in color. Transparent red was applied around the rim of the eyes and trailed off to create the appearance of tiny veins. When everything was dry I added one last coat of golden yellow over the whole eye, giving it a shiny, filmy coat. I was very impressed by the way the transparent paints added depth to the look of the eyes.

I mounted Mopy to his optional plaque using hollow wall anchors; it seemed like the most secure way to keep him attached. This is really an impressive piece, measuring twenty-four inches from top to bottom and once he's on your wall, he's very hard to ignore. Mopy sells for \$150.00 that includes shipping if you mention you saw it in Modeler's Resource. He also comes with a nameplate and there's an option-





al wall plaque available with mounting hardware for an additional twenty dollars. If you're interested in having one of your very own, you can contact **Headhunters Studio** at **690 SW 4th Street, Ontario, Or 97914**, or visit their web site at **Headhuntersstudio.com** and check out the entire line of wild and wonderful alien trophy heads available for your walls.

## JUDGE DREDD FROM DR. ONE'S LAB

From our friends in England, where Judge Dredd appears in 2000AD comics and is as big a four color star as Batman is here in the US. The word massive applies perfectly to this kit. The bust stands twelve inches tall on its base and weighs in at just about five pounds on my home scale. Besides a great rendering of the incorruptible Judge, you get a fantastic base that depicts the four "dark judges" from the comics. There's a guy with a sheep's skull for a head named Judge Mortis, Judge Fear with his winged helmet and bear trap shoulder pad, Judge Fire who as you might expect is pretty much a flaming skull guy and finally Judge Death, a rotting zombie-like villain with bones on his shoulder and slime in his teeth. Amid all the villains is the one thing that Dredd holds above all else, the book of Law. As I understand it, Dr. One's Lab plans to make this base available separately for use with other Dredd kits you might have lying around baseless.

Technically, this is a four-part kit, the huge bust itself and the substantial base as well as Dredd's badge and a bit of chain to attach it. My kit came already primed and ready to paint. Because of its size, spray cans and a turntable come in really handy in painting this quarter scale bust. I started with a lot of blue masking tape and covered the Judge's huge shoulder pads and the front portions of his helmet, then I sprayed everything else a deep blue. Then I unmasked the shoulders, masked the body and helmet and sprayed on some shiny gold. For the base I decided to be a little more free-wheeling and not do any masking at all. I just sprayed the whole thing with a gloss black and went from there.

Detailing the Judge was done by hand brushing good old Testors enamels right from the bottles. I want-



ed to get a bit of a comic book feel, but still keep some realism and grit to the look. I think I accomplished this with the final shading of Dredd's dark blue uniform with oil paints. I used black and blue with just a touch of white to blend in subtle shadows and highlights around his body. His bright gold shoulder pads were toned down a bit with some shading with an Antique Gold acrylic, which I also used for his front zipper. His face was also shaded with oils and when they were dry I added a bit of beard stubble with burnt umber on a ratty old brush. I intentionally left off the lightning bolt, like reflection lines from the Judge's goggles, because I felt the gloss black would provide enough reflection and those lines looked kinda dumb.

The base provided lots of detail to keep me busy. I started by airbrushing in base colors on the bones, flames, book and gold-colored ornaments. I tried to be as careful as possible because I didn't mask anything, but I didn't mind if a little overspray got on the other figures. Each dark Judge presented his own unique challenge as far as painting. Judge Death had his zombie-like rotting flesh, bones and gnarly teeth and was more like painting a traditional figure. Judge Fire's flames were mostly painted with Testors Fluorescent Orange, Yellow and Red with an attempt to blend them while wet. Judge Fear was by far the simplest because he's mostly in black. I did try to differentiate some parts from others, though. His faceplate, for instance, was painted in Testors Gunmetal and his bright gold bear trap shoulder pad was toned down and shaded with Createx Transparent Dark Brown. Finally, Judge Mortis' skull head was given a three-layer treatment: first an airbrushed coat of tan, followed by a drybrushing of Ivory and last, a light glazing of that Transparent Dark Brown to bring out all the details.

This is one of the most accurate and largest depictions of Judge Dredd I've seen anywhere and it's the only time I've seen all the Dark Judges gathered together in kit form. If you're a fan of Judge Dredd in four-color form or even if you enjoyed the Sylvester Stallone movie, this kit is something you'll enjoy working on. He sells for approximately \$75.00 US, which is my estimation of the 48.95 Pounds price listed. If you're interested you can contact Dr. One's Lab at 9





• **It's All Plastic to Me...Continued from page 35** •

Grecian St. Maidstone, Kent ME14 2TT, England. Or e-mail them at [droneslab@supanet.com](mailto:droneslab@supanet.com) and get all the details.

**ERIC ZUNDEL'S MS. TERI S. ALLYEN**

Introduced at the 2004 WonderFest™, this Alien beauty queen comes in three versions, two different dresses or for those who like their aliens all natural, totally topless. The cleverly named kit (Ms. Teri S. Allyen...mysterious alien...get it?) comes with a really cool UFO base and is very cleanly cast with virtually no cleanup necessary. Assembly is quite simple with only three legs to attach to the base. For strength's sake I decided to pin the thin legs, but that was an uncomplicated operation. The joy of this kit is the painting. There's lots of room for experimentation and various choices since she is an original creation.



ping. Contact **Wilhelm's Modelhaus, 141 S. Jackson St., Glendale, AZ 91205**, or e-mail [ezmodelmaker@aol.com](mailto:ezmodelmaker@aol.com).

**HUNTER FROM THE VOID**

From Mark Krabbenhoft, this simple, one-piece kit is the perfect piece on which to practice your Predator painting techniques. Cast in solid resin, this six-inch tall Predator has a surprising amount of detail. It seems almost like a kiddie version of the vicious alien hunters that threatened Arnold Schwarzenegger and Danny Glover in two separate movies, but it's lots of fun to paint and can look really good once you've finished. And with the new Alien vs. Predator movie making a big splash, the market for Predators may just start booming. Perhaps the kit makers should introduce a companion Alien kit in the same style so we can have a matched set. I'd like that.

For the base I discovered an interesting can of Krylon spray called Hammered Silver. When sprayed on it dries looking like a metal surface that has been textured with a jeweler's hammer. It's a cool look for this little UFO. I did the surrounding "lights" with Tamiya clear red and green, which prompted the question from my son, "Ooh, is it a Christmas Alien?" Wise guy! I just liked the red and green, sheesh. A triple 0 sized liner brush was used to accent the engraved lines around the UFO with black and the base was done.

For Ms. Allyen herself, I decided to go with a purple look, rather than the traditional green. After priming I used a sea sponge to apply various shades of purple and violet acrylics, giving a slightly mottled look. Then I lightly airbrushed a layer of Createx transparent Flesh tone, followed by a layer of the same flesh tone with a couple of drops of transparent Violet mixed in. This gave her skin a smooth finish, but with some subtle color changes below the surface. I wanted a metallic look for her gown so I undercoated it with Testors silver out of the bottle and added a few accents with Testors Bright Gold, also out of the bottle. Over the metallics, I brushed on a layer of that Tamiya clear red of which I'm so fond. Even though the gold accents didn't show up well through the red, I was pleased with the final outcome. The last step was to shade Ms. Allyen with oils to bring out some of the details in her musculature. I also did a little bit of "makeup" around her eyes and ear holes, just for that extra glamorous touch. The Bright Gold makes one more appearance as the shining color of our alien lovely's eyes. And voila, she is done!

If you are interested in having one of these space borne beauties for your very own, she sells for \$40.00 plus ship-

This is an inexpensive kit and as I said, it's a great way to practice your Predator painting before you tackle a really big, expensive kit. There's plenty of detail in his skin and on his armor that you can do everything here you could do on a full sized Predator. I started out by basing the whole thing in Krylon tan and then detailed the skin with a succession of washes, drybrushing and glazing. When I did my first wash of a dark burnt umber acrylic, the skin went way too dark, but drybrushing spice brown over that made it look too light, although it did bring out the nice, scaly texture of his skin. My solution was to mix some Createx Transparent Dark Brown with some Future Acrylic, making a glaze. I applied this to all the skin areas and it darkened down the lightness just enough and darkened the recessed details so they stood out perfectly. I used Testors Steel for the armor because I wanted it to be metallic without being really shiny. Shading the armor was done with Testors Gunmetal and the only really bright silver was reserved for the edges of his wrist blades. Finishing the rest of the kit was pretty standard for a Predator and held no surprises.

So, if you're interested in testing out a special Predator technique or if you just want to add an interesting new Predator to your shelf, you should try this kit. It sells for \$20.00 from Mark Krabbenhoft, **BTTG Model Kit Company 310 Sunset Rd. Colorado Springs, CO 80909**, or visit their web site at <http://www.angelfire.com/art2/bttg/>

That's it for this time around. I've got a bunch of new and surprising stuff lined up on my workbench and I promise I'll share most of it with you next time. It all depends upon what I get finished.





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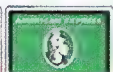
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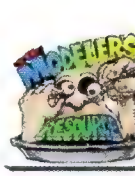
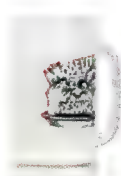
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# Man or Beast?

# WOLF WARRIOR

by Tony Phillips

When I was first asked to build and paint a sample of this new kit from Formation Designs, I thought others might like the opportunity to see how it's done. So, here's the story of how a sample display of a garage kit is created. Not much differently than any other good quality buildup, just a little more thought, care and effort is involved; very similar to building a "contest quality" model.

The name of the new kit is **Wolf Warrior**, an original concept design inspired by an animated film from the 1970s called "Fire and Ice," and expertly sculpted by Chris Gabrish and Scott Whitworth. When I first received it in the mail, I opened the box and discovered six well-wrapped parts: the main body (head/torso/upper legs), the two lower legs, the left forearm and the right hand, which includes the war-







rior's axe-like weapon (*fig. 1*).

Before I even started the cleanup process, I was able to dry-fit the parts, due to the handy posts and holes built into the kit. A very nice addition, indeed! The cleanup of this fine casting was fairly straight-forward, with the exception of the seam across the model's hair. Extra care needed to be taken there to insure I didn't create any flat areas where there should be flowing tresses. Next, I used some 5-minute epoxy glue to assemble all of the parts of the body into a whole person. A bit of putty was required only for a couple of pinholes in the resin and the seam left from assembling the left arm to the torso (*fig. 2*). A little sanding, some primer and I was all set to start painting (*fig. 3*).

I started by painting the flesh tones. My singular challenge for the Wolf Warrior was to create a man-mixed-with-beast look. Although most of the exposed skin areas looked human (i.e., no fur in the texture of the model), the hands and feet had more of a wolf-like appearance. This seemed like an excellent opportunity to show a physical metamorphosis from one species to another. I decided I wanted his human skin to have a Native American look; it just seemed natural to me. So, I started with a traditional Medium [Caucasian] Flesh as the skin's basecoat, but mixed in just a bit of Burnt Sienna and Chocolate Bar Brown (*fig. 4*). Next I used straight Chocolate Bar Brown and added shadows around the muscle groups, etc. (*fig. 5*). I set the airbrush down and added a dark brown wash in the smaller crevices that you need to use a hand brush to get at. Then I took my basecoat mixture (I made up a pretty big batch the first time), added a few drops of red and a bit more brown and applied that generously over all areas except the deep shadows (*fig. 6*). To give a little variation and "life," I misted certain areas with red, like elbows, knees, ankles and knuckles (*fig. 7*). Finally, I just added a



few drops of red to the base flesh color and focused on the highlight areas. Whew! Human portion completed (*fig. 8*)!

I made it a point to stay with a natural theme when selecting colors for the warrior's dressings. I basecoated the hard leather-looking areas (on his shoulders and chest, as well as his belt and cod piece) with Dark Burnt Umber, followed by drybrushing with Burnt Umber and then Leather Brown for the laces (*fig. 9*). I thought that his loin cloth looked as if it was from some smaller animal (a sheep or something), so I gave it a Burnt Umber base coat, a wash of Straw Yellow and drybrushed it with Tan. There are lots of little details that were fun to pick out, like the studs on his belt, the skull buckle, the large rings that join the strap across his chest and the little rings on his cod piece (*fig. 10*). The gloves were basecoated black and drybrushed with Leather Brown. The leggings (and ties on the left arm's gauntlet) were basecoated Leather Brown, given a Dark Burnt Umber wash, then lightly drybrushed with Leather Brown lightened with Tan. The "teeth" that adorn his right shoulder armor and left gauntlet were basecoated Ivory, given a yellow wash followed up with a Burnt Sienna wash toward the base of the teeth, then a light drybrushing of Ivory toward the top (*fig. 11*). The axe was painted with a basecoat of flat black, followed by a heavy drybrushing of Titanium Silver. I added a





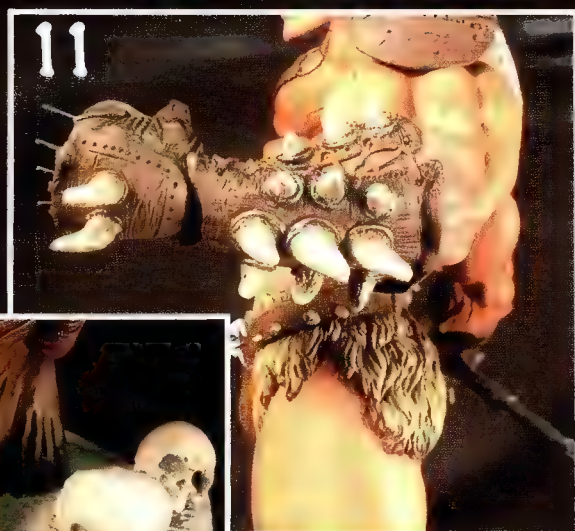
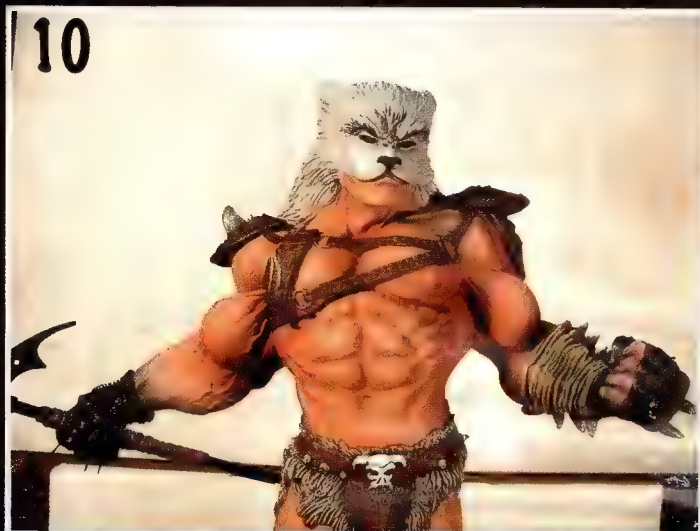
splash of blood red to the edge to suggest a recent kill. For the wolf-like parts, I had some examples of gray wolf coloration patterns provided by Scott & Chris at Formation Designs (thanks, guys!). I started by lightly airbrushing white and black patterns on his feet and the fingers of his left hand (the right hand is completely covered by a glove). I drybrushed light gray on these same areas, then painted the toenails and one thumbnail black (*fig. 12*). I attempted to show the metamorphosis from man to wolf by lightly airbrushing white and black around the areas close to the extremities; forearms and just below the knees. I tried very hard to follow the facial patterns of the wolf photos provided to me. I was tempted to use the masking and airbrushing route, but I finally decided to hand paint it. I used combinations of black, white, ivory, tan and gray to provide variety to the markings while at the same time trying to stay true to their origins. From the photos I noticed that wolves' eyes are mostly black, with only the color of the iris showing. When painting the Wolf Warrior's eyes, I did exactly that. The color I chose for the iris was ice blue. When I was done, instead of replicating an animal from nature, the result reminded me more of a fantasy artist's rendering -- which was exactly my intention (*fig. 13*).

For the base, I basecoated the entire area with dark burnt

umber, then drybrushed burnt umber and blue-gray in various places. The skulls were given a heavy drybrushing of Ivory, followed by a Burnt Sienna wash to age them a bit. Next I airbrushed white "snow" over much of the exposed areas. Lastly, I added two drops of blood in the snow and one splotch on top of a nearby skull. One final shot of Dull-Cote, some judicious gloss coating on eyes, nose, "teeth" and blood droplets and my Wolf Warrior was complete!

This was a very fun kit to work on since it offers so much variety and potential. Not only with all the great textures to paint, but also in the nearly limitless ways you can choose to do it. I look forward to seeing many, MANY different takes on this character in the months and years ahead. For





more information or to order your own Wolf Warrior kit, jump on the web and visit Formation Designs at:

[www.formation-designs.com](http://www.formation-designs.com)

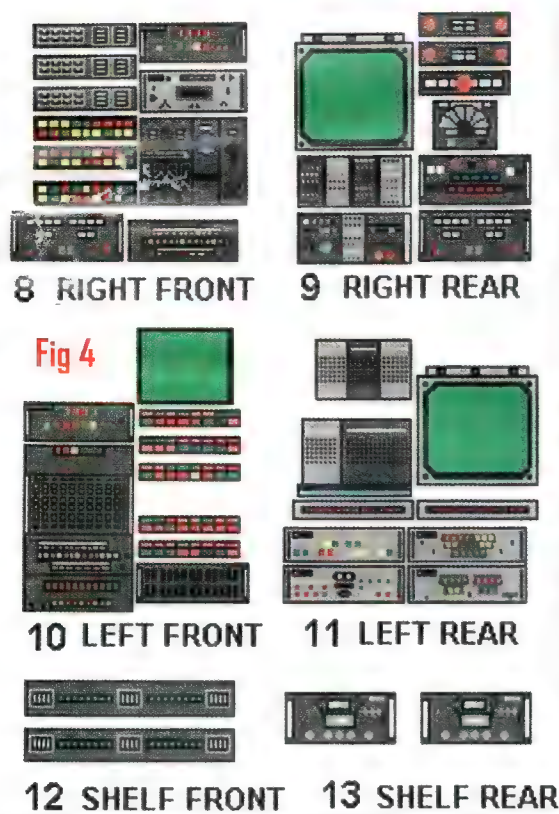




# Creating Decals for the "Land of the Giants" SPINDRIFT SPACESHIP

By Jim James & Dana Huff

PT 1



**Fig 4: Jim's first pass at the control panels**

**"It all started with those stripes..."**

Aurora's "Land of the Giants" Spindrift Spaceship model was a pretty nice looking ship and Aurora made a stab at producing a reasonable interior to represent the ship as seen on Irwin Allen's TV show. Polar Lights re-popped the kit - warts and all - but there are things you can do to make the kit a little more accurate.

## About the Decals

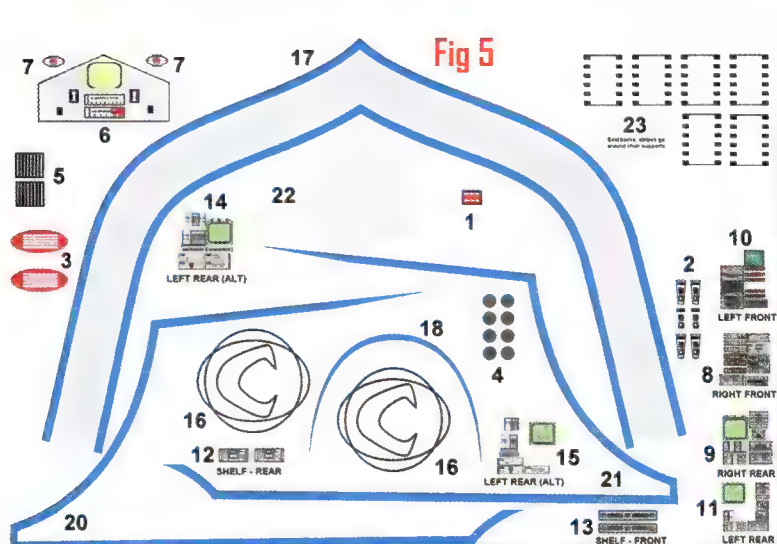
I built the Monogram reissue of the Spindrift many years ago when my modeling skills were not so good and the internet was still a figment of Al Gore's imagination. I was determined to do a better job second time around.

Polar Lights bulletin board members first suggested replacing the inaccurate logo and - bingo - Dana Huff (board name: Roho) came up with replacements. He and I starting e-mailing each other and found out he was already working on fuselage stripe decals and I was working on the control panels.

## Creating the Decals

(Dana speaks.) For the hull stripes, I started by placing a dark colored packing tape (green in this case) on the kit hull and cut out the stripes using the engraved markings as a guide. The tape was carefully removed (to avoid distorting it) and placed on a sheet of paper. The stripes on the fin were marked with a black sharpie pen. The tape and the fin were scanned. Tip: Scan a flat ruler with the images to provide a scale reference for later.

**Fig 5: Dana's first pass at the decal sheet and Jim's decal numbering key. Below right, the finished project from upcoming Part Two of this article.**





**Fig 1: Dana's initial scan of the hull and fin stripes.**

The image was imported into CorelTrace, a program that converts bitmap images (such as JPEG) to vector images (see fig. 1). Unlike bitmaps, vector images can be infinitely resized with no loss of resolution.

The CorelTrace images were imported into CorelDraw (a program used to manipulate vector art images) and were rearranged (see fig. 2). Any errant lines were cleaned up using the CorelDraw tools. I didn't include the aft hull stripes since they aren't on the studio miniature. I measured the engraved kit lines to break the large hull stripe image into the main stripe and the two smaller outer stripes.

A test shot of the outlines was printed on plain paper and then cut out close to the lines. I applied this paper (wet) to the kit parts to check for proper fit (see fig. 3). Problem areas were corrected and the wet paper process repeated until everything lined up properly with the engraved markings. With the correct outlines, color was painted in using Corel Draw using numerous web sites with photos of studio miniatures for reference).

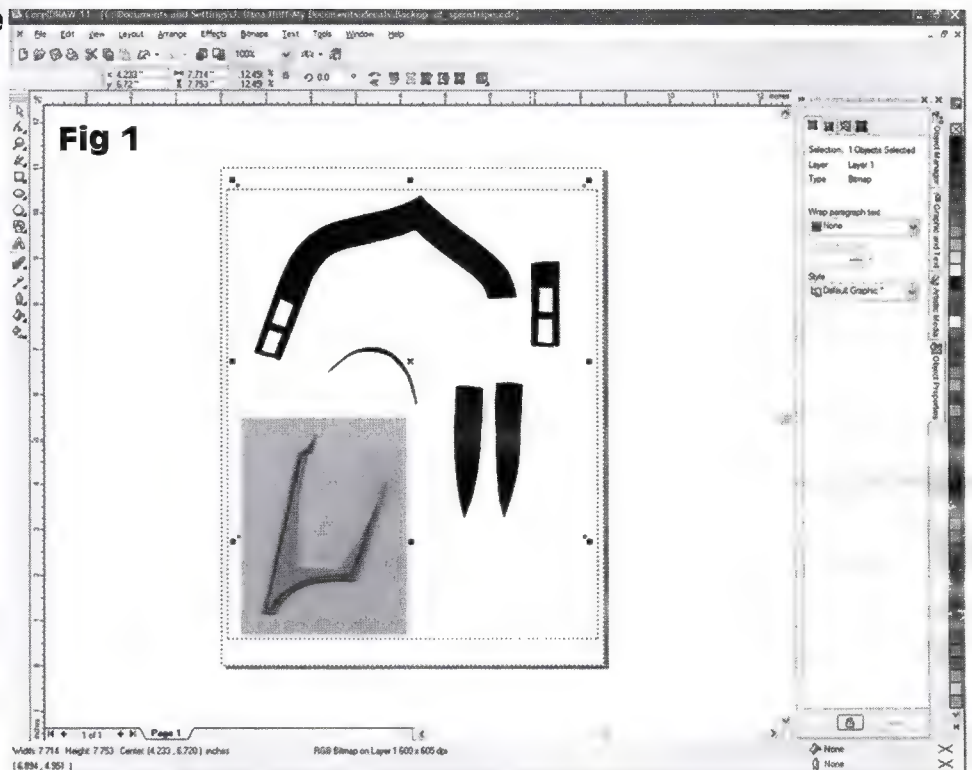
To replace the inaccurate kit logo, a new one was created using Corel Draw and references to photos of the studio miniature. These decals were being printed on an ALPS printer so the color images needed to be separated into layers.

The ALPS printer uses waterproof wax-based ink cartridges that are available in basic colors - including white - and a variety of foils and metallics. Separating the image into layers allows solid color printing (depending on final image color), which produces a solid color fill with no dithering. This solid color printing (or 'spot color' on the ALPS menu) is absolutely necessary for very small images or type.

#### The Instrument Panels

Meanwhile, the graphically-challenged member of the team (Jim) was finding Spindrift web sites. (Jim picks up the story.)

**Fig 2: The stripe artwork laid out to fit on the decal sheet.**

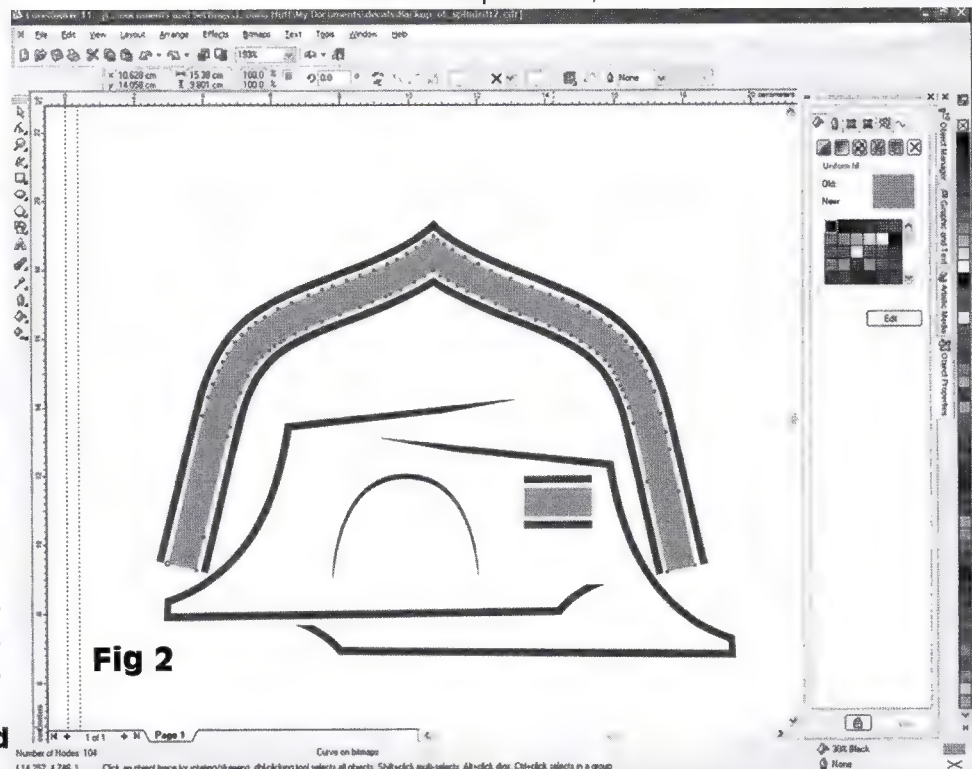


I found some great drawings of Spindrift control panels on a site hosted by Don H. (aka Flying Frets):

[www.angelfire.com/space/dph](http://www.angelfire.com/space/dph)

and used these as a basis for the cockpit panels (see fig. 4). Alas, neither Don nor I could find the author of these diagrams but, thank you, whoever you are.

I also mapped out the door panels, warning panels, passenger info panels and speakers. I added the control fronts, bands for the seat sides and a grid for under the clear dome. Keep in mind, I did all this with a scanner and





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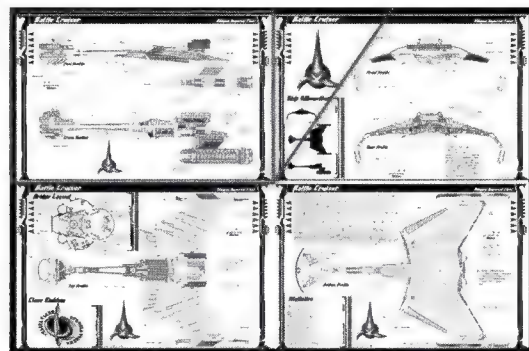
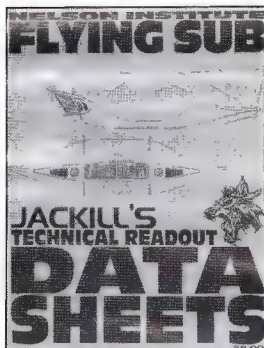
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This company produces many high-quality data sheet booklets based on some of the most popular Sci-Fi and real space designs around. The one shown is based on the Flying Sub from the Voyage to the Bottom of the Sea television series. The sample shown is from the Klingon Battle Cruiser booklet.

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## Modeler's Resource®..

Work on *Modeler's Resource*' next model kit has halted for the time being. Sculptor Dan Perez felt the need to drop out of the project due to a number of personal difficulties that hit him all at once. Though Dan is unable to finish the sculpture for us, we look forward to a number of upcoming articles from Dan that will be published in *Modeler's Resource*.

In the meantime, we have secured the services of another sculptor and hope to have the Troy Murdock and Marissa Jones two-figure kit available at next year's WonderFest™ (May, 2005). Stay tuned to these pages for more information!

## The Adventures of Space Ranger...



## Dr. Voodoo...

strikes again! Sculpted by William Lynn, two new kits are out of the molds!

Daredevil super-deform style resin kit is now available.

As depicted in a fight scene at a sweaty Hell's Kitchen gym from his very first appearance,



there are four highly detailed pieces to this kit. Base consists of a hardwood gym floor fight scene with gun, coins and cigar. It stands 5" tall by 5" wide.

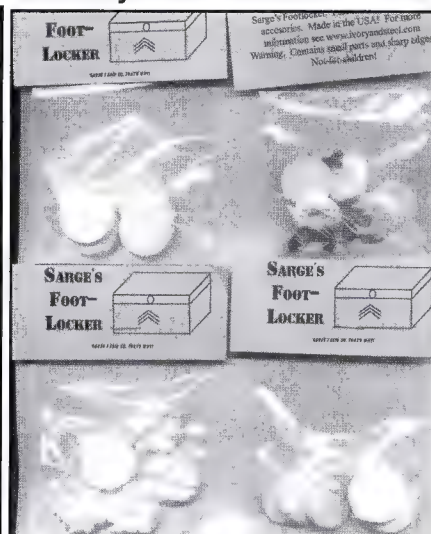
The Incredible Hulk super-deform style resin kit is now available. As depicted in his very first appearance, there are four highly detailed pieces to this kit (including a desert scene base). It stands 6" tall, 4 1/2" wide. Please contact Dr. Voodoo for more information: **William Lynn, Attn: DRV, PO Box 26067, St Louis, MO 63136 or electrovelvet@aol.com**



## Sarge's Foot Locker...

brings you miniature bases for your gaming needs. These folks produce 25mm bases for 25 to 28mm figures. They have four lines at this time, Skull bases, Deck plate bases, Landscaped bases, and Crystal bases.

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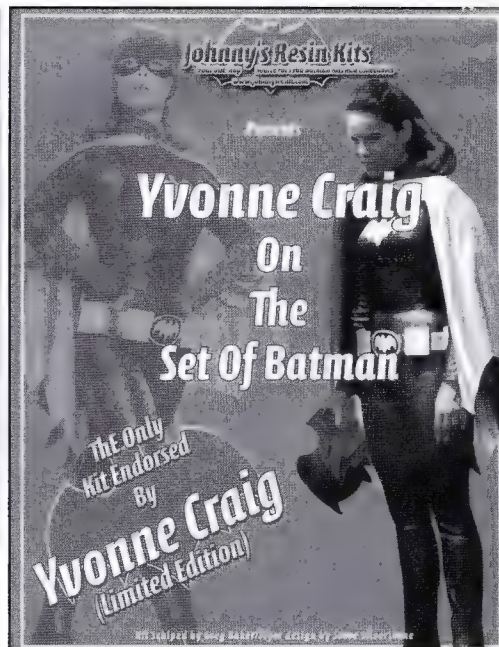
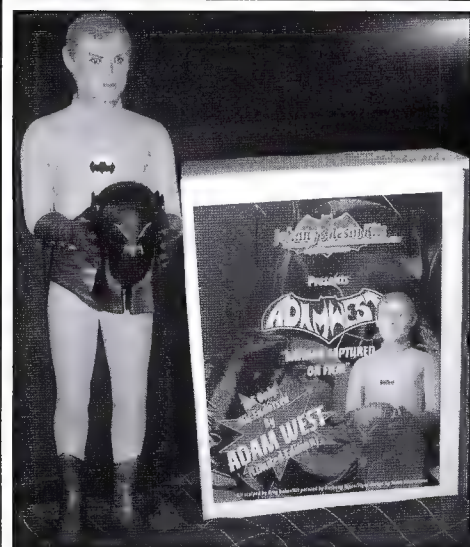


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### Johnnie's Resin...

has produced a limited-run of 1960s Batman™ related kits. They indicate that they are the only resin company to have endorsements with Adam West, Yvonne Craig and Frank Gorshin. They have produced kits in 1/4th scale, depicting these characters. All the kits are represented as the actors in costume.

The 1/4 scale makes these kits quite large (at roughly 18") and cost \$134 each plus shipping. You can find out more by contacting them at: **Johnny's Resin Kits at 7304 5th Avenue NW, Bradenton, FL**, or call **941-795-6333**. You can also visit them on the 'Net at: **www.Johnnysresin.com**



### Ultraumba Productions...

proudly presents "El Baron." This model kit is based on the Mexican horror movie, "The Brainiac" aka "El Baron del Terror." This is the first in a series of three model kits, all based on the fantastic and wonderful horror and science fiction movies of Mexico. Kit contains seven solid resin pieces including a detailed base and stands approximately six inches high and comes with two different tongues from which to choose.

The base is designed to connect with the upcoming two model kits (in progress at this release time is the Aztec Mummy from "Robot vs. Aztec Mummy"), or it can be displayed by itself. Sculpted by Paul Schiola who brings a 20+ year passion for Mexican horror, Sci-Fi and wrestling movies coupled with 20+ years of sculpting and model building experience. Contact them: **Ultraumba Productions, PO Box 478, Eastlake CO 80614 • ultraumba@earthlink.net** Cost: \$25.00 (shipping included inside Continental US). Check with them for shipping outside the US. PayPal, MO and checks. **www.ultraumbaproductions.com**



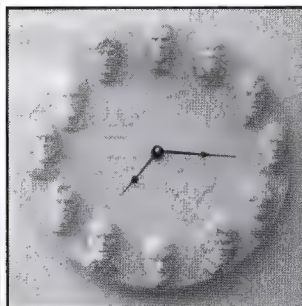
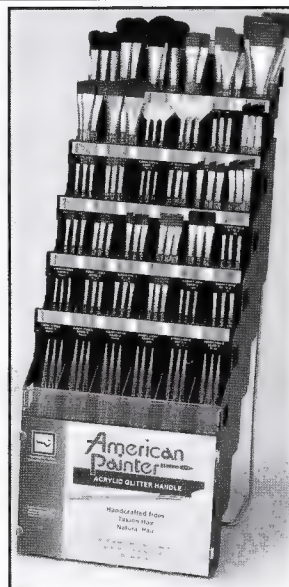
### Loew-Cornell...

"When it comes to choosing paintbrushes, sensory appeal definitely comes into play." So says Shirley Miller, Director of Education & Public Relations for Loew-Cornell, Inc. "Brushes are an extension of the artist's hand and an essential element in the creation of their art."

Miller says for Loew-Cornell, "This meant adding fun and comfort to function and affordability in designing American Painter 2000 series." Departing from the traditional thin, wood handle, American Painter 2000 series features gold glitter suspended in clear acrylic handles that are thicker overall.

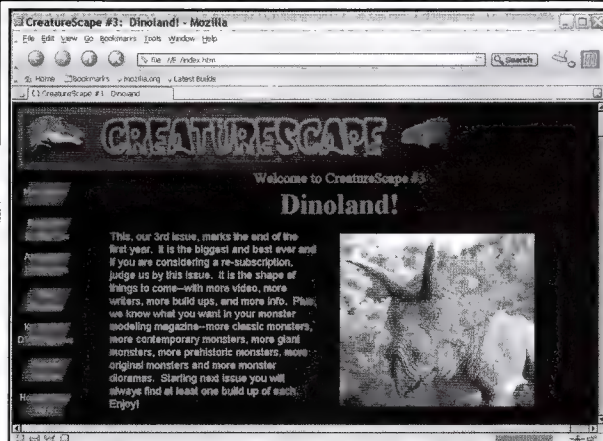
American Painter 2000 series includes 12 styles of brushes in 42 sizes with a seemingly affordable average retail price point of \$3.82. The majority of the brushes are handcrafted of taklon, a synthetic filament that is versatile and long-wearing in all types of paint. Specialty shape brushes like fans and mops are made in natural hair appropriate to their use. This means bristle in the case of the fan brushes, traditionally used to create texture and a softer hair for the mop brushes, generally used for blending and washes of color.

For more information, contact **Loew-Cornell, Inc. 563 Chestnut Avenue, Teaneck, NJ 07666-2490 • loew-cornell@loew-cornell.com** or visit them on the 'Net at: **www.loew-cornell.com**.



### Earthbound Studios...

presents the next "Big Head" in their series. This one, *Curse Of The Demon* by Joe Laudati, will be available at the end of the September. It stands 21" tall and should consist of 6 parts. The next kit (shown) is the "Monster Time" wall clock kit. Clock is a 12" diameter one part resin casting sculpted by Rocco. Includes quartz clock with hanger (wall not included). Pricing to be announced. For more information, contact: **Earthbound Studios, PO Box 1833, Battle Ground WA 98604** or via E-mail: **earthboundstudios@yahoo.com**



### CreatureScape...

presents their on-line, full-color modeling magazine that brings you regular modeling information like buildups, kit reviews, interviews with the industry leaders and a full range of other kit-related info that will knock your socks off!

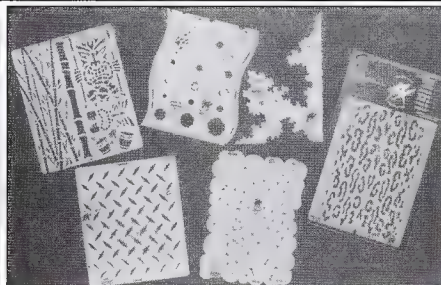
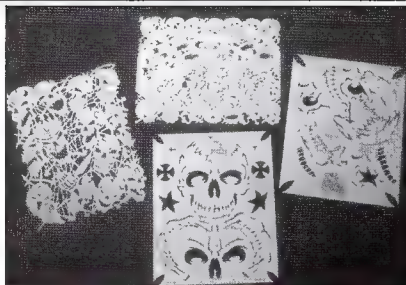
Each issue is presented on a CD-Rom and mailed to you so you can view the contents on your own computer from your favorite chair. You can go on-line to check them out and read what's in each so far or what's coming up in their next one.

For more information, contact **CreatureScape, 1325 White Oak Grove Rd, Riner VA 24149 •** or through your favorite browser to: **www.creaturescape.com** or via E-mail: **editor@creaturescape.com** for the full story!

### Iwata-Medea...

offers a number of new items for you!

From left to right, it's Return of Skull Master Set from Artool by Craig Fraser. Craig also created the new Kustom FX six custom templates to help bring out your creativity with your airbrush!



Lastly, we've got the new Iwata-Medea Pistol-Grip Airbrush Filter. This unit attaches directly to the airbrush and is the final defense to deliver clean, dry air to your airbrush. Miniature in size, the super-fine, 5-micron filter element performs like a full-size filter separator. The clear filter bowl allows a visual inspection of built-up moisture and is evacuated through a spring-loaded release valve, without removing the filter from the airbrush!. Features an ergonomic design and retails for \$29.95.

For complete information, check them out at: **www.iwata-medea.com** or **www.arttoolproducts.com**





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## MARVEL MILESTONES: DAREDEVIL STATUE

Sculpted by Eli Livingston  
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## MODERN ERA X-MEN: PROFESSOR X MEDIUM STATUE

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Each product shown is followed by the SRP (where known) and expected month of shipping.





What's new for you in  
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Image © 2004 VoodooFX

If you guys are like me, then you have a closet full of models that we just never get around to building. It's almost like a sickness. We buy kits with the best of intentions, knowing we'll never get around to building them. Well, I've got a few new items to tell you about that just may get you to dig those kits out and finish them.

There's a new company called Outer Space Outfitters that has introduced "lighting panels" for the Polar Lights Jupiter 2 and the AMT/Ertl Star Trek Bridge kit. Simply described, these are graphics printed on translucent plastic that allows you to illuminate them from behind. Each set of panels comes with illustrated instructions. The Bridge set also provides templates for each station and enough extra graphics so you can build a complete bridge. If you recall, the Bridge kit only includes about two-thirds of the bridge, so you need two kits to build a full bridge.

These panels are simple to use. First you need to paint the back of your model parts black to prevent unwanted light from bleeding through. Then, using instructions and provided templates, you cut out areas that will be lighted. On the Enterprise bridge, this includes all the view screens, as well as the buttons on each station of the bridge. For the Jupiter 2, you light the control consoles and several of the wall units. When the proper openings have been made, you mount the graphic panels and then provide some form of lighting from behind or under the model. It's up to the modeler to use his choice of lighting product.

From JTGraphics comes a new decal sheet designed for the Star Trek Space Ship Set from AMT/Ertl. This model

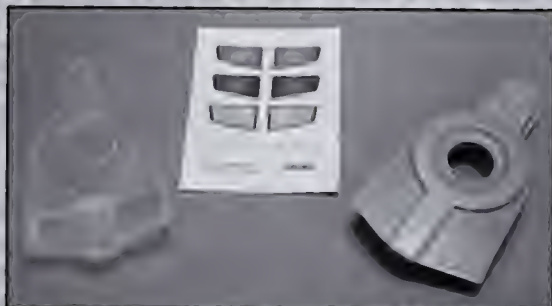
set was originally produced in the 70s and featured the USS Enterprise, Klingon Battle Cruiser and Romulan Bird of Prey. These starship models were small snap kits and lacked much detail. The scale is roughly 1:1600, though it could be argued that none of these ships are actually in a matching scale to each other.

The new decal sheet features an incredible set of markings. For starships, there are complete panels, lines, windows and names and numbers of 13 vessels! Klingon decals include classic pennants and windows, as well as alternate Romulan markings. The decals for the Romulan ship include the colorful Bird of Prey and an alternative Bird of Prey design.

For Star Wars modelers, VoodooFX has introduced a lighting kit for the Millennium Falcon spaceship. This kit includes a cold cathode tube for lighting, a power unit, styrene for building the housing and fully illustrated instructions. VoodooFX is also producing lighting units for starship nacelles and Jupiter 2 fusion cores.

Don's Light and Magic continues their line of excellent lighting and accurizing parts for the Ertl Trek kits. First, there are some new, accurate parts for the 22-inch refit Enterprise including the impulse engine unit and windows for the primary hull. These are a fine addition to their selection of other parts for this starship model. Also from DLM is the photo etched brass "trench cover" for the Enterprise D. That model kit provides you with clear nacelle parts but has no place to run wires for lights! DLM's new part solves this problem. After you cut a trench for the wires, you can





**Above:** Accurate impulse engine unit for the AMT/Ertl refit Enterprise. Photo courtesy DLM.



**Above:** The lighting panels for the Enterprise Bridge is one new product from Outer Space Outfitters



**Below:** The photo etched "trench cover" allows you to run wires for lighting your Enterprise D. Photo courtesy DLM



use this "trench cover" to repair the hull and hide the wires.

There are also a few new models kits to tell you about. Wilco Models has found time to introduce a couple more resin kits this summer. The Cosmostrator is a fanciful ship from the obscure movie First Spaceship on Venus. The Proteus is the submarine from Fantastic Voyage and features a full interior and figures. Wilco is quickly gaining a reputation for very good product, excellent service and great prices.

Polar Lights, despite being sold to Racing Champions this summer, is still on track for their large refit Enterprise for the holidays. Expect them to announce a few more kits this fall. Bandai should have their latest Trek models soon, the Enterprise A and Voyager.

Finally, last issue I told you about Sparkchaser Electronics and their great lighting units. Sadly, this company has decided to discontinue production of their products. It's the nature of the garage kit industry that you never know when a company may be gone. If you see something you like, buy it before it becomes unavailable!

#### Resources:

Don's Light and Magic: [www.dlmparts.com](http://www.dlmparts.com)

Federation Models: [www.federationmodels.com](http://www.federationmodels.com)

VoodooFX: [www.voodooafx.com](http://www.voodooafx.com)

JTGraphics

157 Hampshire Rd

Baltimore, MD 21221-6923

Wilco Models

2626 Russell Ave

Abilene, TX 79605-1953



JTGraphics and Outer Space Outfitters products can be purchased through Federation Models and other online hobby shops.

#### The new Cosmostrator from Wilco Models





# SHOWTIME!



**Show Promoters:** Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**



*Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.*

- If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date

## • OCTOBER •

- **Radio Controlled Hobby & Trade Association (RCHTA):** October 14 - 17, Trade-only days: October 14 & 15, Public days: Oct. 16 & 17. Donald E. Stephens Convention Center, Rosemont, Illinois. For further information, contact Gemini Productions, 807 Laguna Canyon Rd, Laguna Beach, CA 92651. Toll-Free (USA): 877.TO-HOBBY • 949.715.9067 • Fax: 949.497.4049 • [www.ihobbyexpo.com](http://www.ihobbyexpo.com) [www.ihobbyexpo.com](http://www.ihobbyexpo.com)
- **Chiller:** The second installment of this show happens this month, October 29 - 31 at the Sheraton Meadowlands Hotel in East Rutherford, NJ. Call the Chiller Hotline at: 201.457.1991 for more information! On the web at: <http://www.chillertheatre.com/>

## • FEBRUARY 2005 •

- **The 2005 Old Dominion Open:** February 26, 2005 from 9:00am - 5:00pm at The Cultural Arts Center at Glen Allen, 2880 Mountain Road, Glen Allen (Richmond), Virginia. Contact: Aaron Winer 804.270.7898. General Admission: Adults - \$5, 12 years and under - \$2, uniformed Boy & Girl Scouts - Free! Model Registration: Adults - \$7 (includes four entries; additional entries \$1 each); 17 years & under - \$2. Registration closes at 1:00pm. Show features scale model competition, vendor tables full of scale model supplies, raffle (drawings throughout the day). Box lunches available.
- **Modelfest '05:** Ventura, CA, February 27, 2005 from 8:20am - 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds/Seaside Park, 10 West Harbor Blvd. Admission: \$5.00 per person. State parking fee additional. For more information, contact Vernon Morseman or Stuart Mackie at 805.658.8138

## • APRIL •

- **Mad City Modelers:** Presents their 10th Annual Model Show & Contest, Saturday, April 16, 2005 from 8:00am to 2:00pm. Show takes place at the Radisson Inn, 517 Grand Canyon Dr, Madison WI 53719. There is a flat fee of \$10 to enter models. Junior and Intermediate are free. Vendors welcome. Contact: Jim Turek, 2639 Country View Ct, Monroe, WI 53566 • [jjtmodel@yahoo.com](mailto:jjtmodel@yahoo.com) • 608.329.7222.

## • MAY •

- **WonderFest™:** This show again takes place at the Executive West in Louisville, KY during the weekend of May 28 - 29, 2005. More information as it develops, but in the meantime, stay tuned to: [www.wonderfest.com](http://www.wonderfest.com) for all the details!

## • JULY •

- **2005 IPMS/USA National Convention:** Wednesday July 20 through Saturday July 23, 2005 at the Cobb Galleria Centre, 2 Galleria Parkway, Atlanta, Georgia. Stay tuned here or check them out on the 'Net at: <http://www.ipmsusa.org/> or contact: Paul Cotcher at Tel: 678.513.0883





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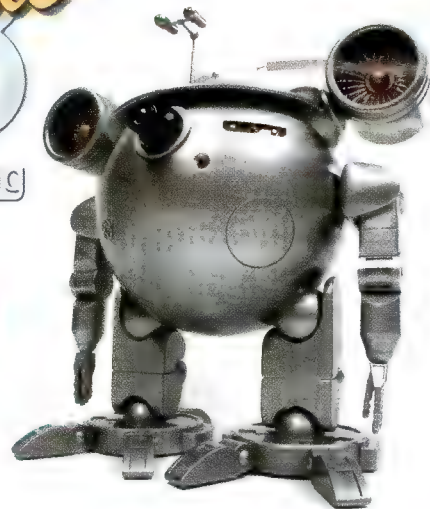
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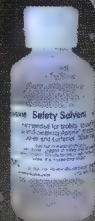
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Captain America in 1:12 scale from  
Mojo Resin  
320 S. Jefferson, Woodstock, IL 60098  
815-334-1540 • bigkahuna69@hotmail.com



Numerous kits of Captain America have been produced over the years from Aurora, Horizon and Toy Biz. This latest kit venture from Mojo Resin depicts the Cap as he gets ready to take on two enemies of democracy!





# LONE AVENGER!

by Fred DeRuvo

**Fighting the good fight against the enemy of freedom and all that is good.**

When I was a kid, I really enjoyed the Aurora Captain America kit that came out. Looking at it today, I can easily pick out numerous faults with the kit; nonetheless, no one can dispute the fact that it portrayed the Captain in a very action-oriented pose. There was no other criminal in the kit. It consisted solely of Captain America running through a puddle of water. We can assume that he was chasing after the criminal element. It would be a number of years later before Aurora released the kit again, not only with some minor changes, but also with a comic book that detailed exactly how the Cap found himself to be in this particular predicament.



Isn't it weird how our youthful memories can attach plenty of feelings of nostalgia to things like this? A few years back, Toy Biz released a new styrene version of Captain America, this time fighting the Red Skull. This kit, sculpted by the incredible Shifflet brothers, was extremely dynamic and very detailed.

There's more good news on the Captain America front. As you know, we pointed out in our WonderFest™ article last issue that Polar Lights will be reissuing the original Captain America kit, complete with original box art. There will be changes, including the fact that the water "splashes" that are included with the kit will be cast in clear plastic. The kit will be supersized as well, along the lines of the not-too-long-ago released Incredible Hulk and Spider-Man kits. Other improvements will take place, mainly with the head. Polar Lights has not forgotten the figure modeler, so we can be on the lookout to add this kit to our collection.

In this article though, I'd like to take a look at a relatively new Captain America kit. It's from Mojoresin and is roughly 1:12 in scale. In my opinion the kit is very dynamic. It includes two Nazi soldiers taking a break

from the fighting and in pops an unexpected guest...Captain America!

Let's take a look at the Mojoresin Captain America. I didn't stop to count the pieces, but as you can imagine with three figures, a wall and a base, plus miscellaneous pieces, there are quite a few.

Once past the basics (trimming away flash, washing the pieces and then priming), I moved onto the painting. With this particular kit, you can essentially do any group of pieces first. I began working on the base. To be frank, I wasn't looking forward to painting the brick wall. What I opted to do was to spray the wall primer gray and let it dry. Over that, I took a red and brown, mixed them together and essentially drybrushed that color over the primed pieces. This was fine, but it wasn't enough.

I then took a lighter brown and drybrushed that color over the same wall, going in a different direction. Some of the gray still showed through in various places and not just in the grooves. It almost gave it an old brick feel.

I still wasn't completely happy though, so I decided to go for broke and grabbed a bottle of The Detailer (Black). I tested it on the back of the wall first - brushed it on and wiped it off - and was pretty happy with the results. I began by simply doing the edges of the brick on the sides of the wall. As my confidence grew, I went for the full face of the brick. The Detailer got into the cracks and grooves as you can imagine and simply darkened the face of the bricks slightly after wiping it off. I felt like I had arrived at a realistic-looking wall. Done!

I chose to do the flag next. I masked off the brick wall and painted the entire flag white. After that dried, I placed a mask over the flag, then cut out the circle. I left the mask





**The wall is painted, then the flag. You can see the circle that was used to mask off the white circle on the flag (left photo). Once the flag itself was completed with the basic red and white colors, the Nazi symbol was painted in.**

over the circle, but removed the mask from the remainder of the flag. This area was painted Tamiya Flat Red. When this had dried, I gently peeled off the mask from the round circle in the center and...voila! It had worked well to keep this area white. I hand-painted the Swastika and then as a final touch, I gingerly airbrushed Golden Transparent Burnt Umber into the folds of the flag and the bullet holes. Dang it, I've just got to say that life is so much easier when you have a great airbrush. I used the Iwata Micron for this easy task. I gently rubbed away a few tiny painted sections of the flag here and there to give it an aged and slightly tattered look. Be extremely careful here because if you rub too hard, you will ruin your paint job. Test things out first!

The bottom part of the base was spray-painted with Krylon Brown Suede. Directly on top of this, without letting it dry, I sprinkled Woodland Scenics' Ballast to give it texture. The back wall was then affixed to the base and then I added some Tallus, a "log," and I put a line of white glue where the back wall and base meet. I sprinkled a number of ballasts



and fake grass in this area.

It was onto the two military figures next and they were sprayed with Tamiya paints.

These guys were painted your basic army green. I had done some research and it seemed to me that there was a variety of colors that could be used on the Nazi uniforms, so I went with the green. The details were picked out by drybrushing light tan and light green over the pants, boots and other areas of the uniforms.

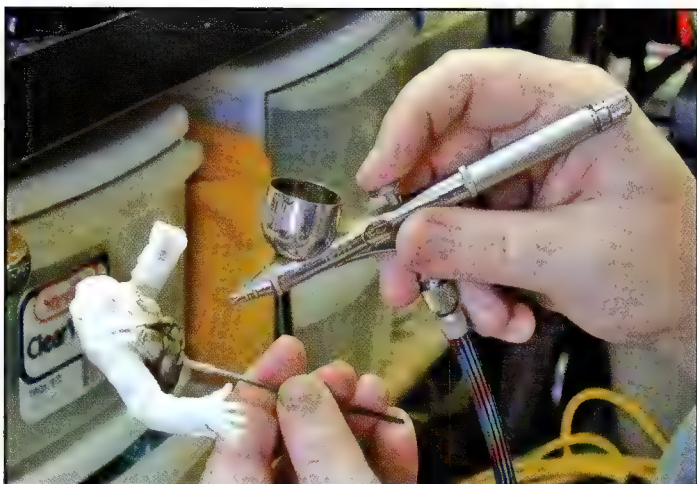
I wanted to add a few things to the base and I did so by adding small pieces of sticks/twigs, which in this scale, looked more like small logs. These were placed near the soldiers, toward the front of the base.

When it was time to complete these figures by painting the faces, I did what any self-respecting modeler would do...ask someone else to do it! Actually, I was getting

**Left: The wall is done, the flag is done and the wall is affixed to the base. Additional items are added to the base to add to the realism. The photo on the right shows the process of pinning Captain America down through his arm, his wrist/hand/brick and into the wall.**







**I have fallen in love with my Iwata Micron, but don't tell my wife! This thing is perfect for laying on large areas of color or for adding highlights like at the top of the creases in the clothing. The soldiers' uniforms are done with the base coat. Above right: The soldiers are taking shape. Most of the uniforms are done as well as the detail on the uniforms themselves. The base is completed and what remains is to finish the heads and place those. Captain America is next.**

behind the eight ball on this one, so I enlisted the help of Dave Bengel to take care of painting the soldier's faces while I worked on Captain America. I think you'll agree that Dave did a really great job on the two faces; they look very realistic! He also taught me a thing or two about painting faces in this scale - an extra bonus for me besides all his help!

Dave's help there allowed me to handbrush Cap and what made this nice was the fact that the separations between colors were offset by a nice scored line in the kit piece itself. Didn't have to mask; just went for it by hand. I used craft paints. I kept a container of clean water handy because each time I dipped my brush in the paint, I needed to dip it slightly into the water. This kept the paint flowing onto the pieces smoothly. As you probably know, craft paints have a tendency to dry quickly. This helps avoid that problem.

When it came time to pin everything, probably the best way to ensure that Cap wasn't going anywhere was to insert a wire up through the brick and right hand and right arm. This is not a heavy kit at all, but it's a good idea to pin it like this so that it doesn't move. Actually, since the loose brick fit snugly into place, I simply inserted it into that spot after gluing the hand to the arm. This meant if I ever took the kit anywhere, I could take some of it apart for traveling.

I was hoping to be able to include another kit in this article, unfortunately, I simply ran out of time. That's what happens when you're publishing a magazine and you endeavor to keep it prompt. Deadlines come up faster than I don't know what. The kit is from **Fighting Monk Studios** and can be purchased through **Dark Carnival, 2949 Hempstead Turnpike, Levittown, NY 11756 • DKCARNIVAL@aol.com.**

The kit is very nicely done and is twice the size of the Mojo Resin kit, at 1:6 scale. The kit includes the solitary figure

of the Captain, having just landed behind enemy lines, it seems, since he has on a parachute backpack. It's somewhat of an action-oriented kit, as it depicts the Cap walking furtively, looking back over his shoulder. He's alert and ready to kick some Nazi butt. Check him out.

Well, that's it from here. We'll see you next time!





Into the



# AIRSTREAM

with Tom Grossman



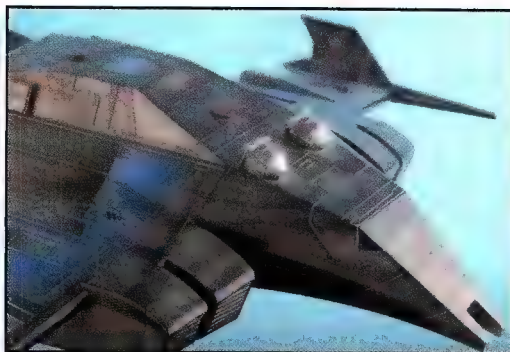
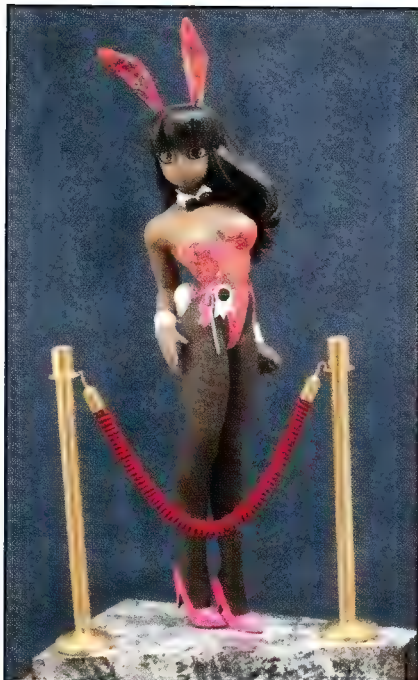
*From top left, clockwise: An adventure in transparent colors, Grendel was also stippled with an airbrush; black preshading with the camo colors layered over that, being careful not to paint the panel lines. Some touches of transparent sea grey and black and it's an old, well-used, plane. Preshaded with black and masked with Parafilm, this little gaming piece from Armor Cast painted up nicely, a practice piece as a prelude to something bigger, the Homer was puttied and cleaned up. The body was finished with Smith's Paint Flip-Flop Green/Gold over Pearlescent Lime Green. The chrome was redone with Alclad Chrome over gloss black. What an adventure! Ready to unleash nuclear breath, Godzilla's back plates were iridescent blue over pearl white.*

I'm Tom Grossman and I'm your date for this little adventure in airbrushing. I'll try and be a fun date. I can share some great modeling adventures. I have cool tricks to show you too. Perhaps you remember "On the Bench and Beyond," which appeared in this fine magazine back towards the end of the last century?

I work and play with models and the hobby industry. I sales rep and write for Hobby Merchandiser. I do commission

work and build for myself. I do Make-N-Takes and teach classes. I belong to clubs and go to contests. In all that, I've learned that modeling is best when it's light, fun and inviting. Of course, we are all striving to produce a better finished piece, but it helps to keep in mind that the best pieces may be done when you are enjoying what you're doing the most. It's not always about who's the best. Thanks, Fred, for asking me along for this column!





*From Left to right: More homemade transparent colors, including one of my favorite, "Sheer Black Stocking"! The Orion was finished with opposing transparent colors layered over a basecoat of pearl silver; Employing the same tactics as used on hardware, Wolverine's costume was pre-shaded with opposition color: green under red and purple under yellow. The final colors were layered over the preshading to give nice deep shadows;*



To help understand how the airbrush works, let's start with a rattle can. The can contains a mixture of pressurized gas and paint. You push the nozzle down and a blast of decompressing gas shoots little drops of paint onto just about anything. That's just what an airbrush does when you push down on the trigger. The difference is that with an airbrush, the compressed gas and paint are separate. You can choose the pressure and type of the gas, the color and type of paint and the size of the drops and how many will be put down. Great piece of equipment! But remember, it's just a tool for applying paint.

In an airbrush, the paint gets mixed into the stream of decompressing gas when it passes over an opening in the nozzle. That creates a partial vacuum at the opening which pulls the paint into the stream of gas and carries it onto the surface. Or maybe it's the pressure in the room forcing the paint out of the nozzle. Either way, the paint goes onto the model. All airbrushes are the same in this sense. Different types do have different degrees of control. They're good for different things; it depends on the job.

But this is just the basics. It gets even more interesting since an airbrush lets you change things: the pressure of the compressed gas, the thickness of the paint and the size of the opening in the nozzle. All that effects the size of the drops, how many there are and, to some degree, how fast the paint will dry on the surface. But don't be fooled. It's not that bad. It just sounds like a lot. The key elements in learning to use these factors to your advantage are practice and familiarity. It's best when you know what to expect. Paint as often as you can. Paint junk stuff for practice. Paint pictures with Bob Ross! Pay attention to what happens when you change things. Listen to the airbrush.

I've always enjoyed a good build and a good paint job, whatever the subject. Writing

for the hobby industry and doing commission work has allowed me to add a much wider variety of subjects, even choosing pieces as preludes to bigger projects. I've got a deeper appreciation for a wider variety of models and a great bag full of tricks! In all that, it still seems best when kept light, fun and inviting. Sharing experiences makes it even better.

Regardless of what you are painting, it's still you, the paints and the airbrush. There may be some different techniques and accessories. Prepare yourself for the secrets I am about to impart. Paint whenever you can. Keep your equipment clean. That's one thing you can keep constant. Refer to the guide appearing previously in Modeler's Resource written by Fred DeRuvo and Dave Bengal. Clean early. Clean often.



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# Alien Stasis Tube

ARTICLE BY BRIAN DISNEY

PHOTOGRAPHY BY MARK WILDER

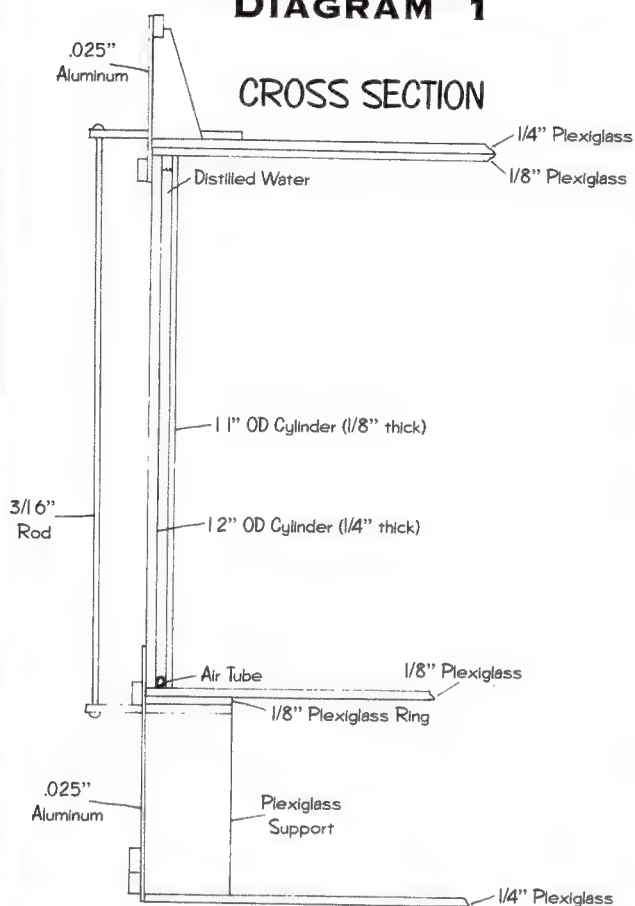
One of the biggest drawbacks to an unusually shaped model is how to display it once it is completed. I faced this problem when I finished the 1/1 scale Halcyon vinyl kit of the face hugger from the movie "Alien." I completed the model in 1993, but had no idea what to do with it that would not only be an effective display, but would complement the exotic aspect of the kit itself. After putting the project on the back burner for years I finally realized the problem had already been solved for me! In the sequel "Aliens," the Colonial Marines find some face huggers that have been preserved in stasis tubes in the medical section of the colony on LV-426 - a perfect way to showcase this very realistic kit!

A stasis tube consists of a central tube (obviously!) that has a base and a cap (Diagram 1). How big to make it and out of what materials were the main questions I had to answer. Tackling the tube seemed the easiest, so I'll begin there. Due to the size of the face hugger, the tube would have to be 10"-12" in diameter. At that diameter and being two feet tall, a glass cylinder would not only be very heavy, but obscenely expensive and very breakable as well. Plexiglas seemed the logical solution. A "real" stasis tube is filled with some sort of preservative, so I knew I would have to have something similar. If I had a single cylinder I would have to fill it with water and then submerge my vinyl kit. If I did this I was worried about the toll being underwater would take on the paint, the superglue and the model itself. Anyone who has an aquarium is familiar with all the slime that can grow on things that are underwater for any length of time. I then thought that if I sandwiched a thin layer of water between two cylinders I would achieve the same effect (Diagram 2). Not only would this keep my model dry, it would also make it much lighter since I wouldn't have nearly the volume of water inside the cylinder (**Picture 1**). After talking with a local glass dealer, I decided on a 12" outside diameter (OD) 1/4" wall thickness tube for the exterior and an 11" OD 1/8" wall thickness tube for the interior. I used a 12" diameter piece of 1/8" frosted Plexiglas for the bottom of the tube. I used frosted Plexiglas so that the mechanisms in the base wouldn't be visible and to help diffuse the light (more on that later). After cementing the inner cylinder to the bottom piece of Plexiglas, I drilled a 1/4" hole in the bottom. I then ran some aquarium air tubing around the bottom of the cylinder and used a t-valve (**Picture 2**) to connect them to each other and then ran another length of air tubing out the bottom of the base to connect with an air pump I was going to put in the base. I ran a bead of clear silicone along the outside of the inner cylinder to seal the joint and glue the air tubing down. I then drilled three very small holes in the air tubing. Once the void was filled with water and the air pump turned on, the bubbles rising in the water would give an illusion of a liquid filled cylinder (**Picture 3**). I cleaned the Plexiglas twice to make sure I had removed all fingerprints and streak marks before

**Left: A face hugger in stasis. A safe means of quarantine, or is it?**

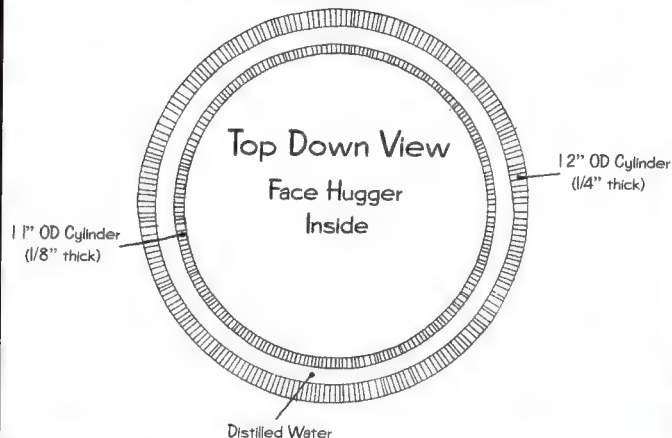




**DIAGRAM 1****CROSS SECTION**

I glued the other tube in place. I attached the outer cylinder with the clear silicone instead of the Plexiglas cement in case I had to remove the cylinder at some point in the future. I then filled the space between the two cylinders with just over a gallon of distilled water and added several drops of blue food coloring. I let the cylinder sit over night to make sure everything was watertight before I glued everything together. The next day everything looked good, so I cleaned the interior one more time and placed the face hugger inside. I ran a bead of clear silicone along the top of both cylinders and applied the top disk, a 1/8" thick piece of frosted Plexiglas. The very last thing I did to the cylinder was drill two very small weep holes at the back of the outer cylinder near the top. This would let all the air that I was pumping into the water escape without building up too much pressure. By using a syringe with a needle I could also use this hole to periodically add water as it evaporated.

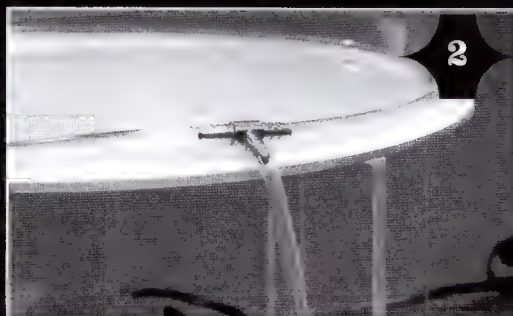
The top and bottom "mechanical" parts of the stasis tube were a little more challenging to create. The bot-

**DIAGRAM 2****Top Down View  
Face Hugger  
Inside**

tom part of the tube consists of a 1/8" clear ring of Plexiglas, two inches wide. The ring would give the most support around the circumference of the cylinder where it would be the heaviest. The open space in the ring would allow access to the air pump and light fixture. After shopping around I found a micro fluorescent bulb that fit nicely into the space I had and gave off very little heat. This ring is supported by six rectangular pieces of Plexiglas spaced 60 degrees apart. The supports are cemented to a 1/4" thick piece of frosted Plexiglas. I glued a piece of aluminum foil to the bottom in the area circumscribed by the supports. This would help reflect the light up into the cylinder (**Picture 4**). I applied two pieces of Velcro to both the light socket and the air pump so that they wouldn't migrate around inside the base when they

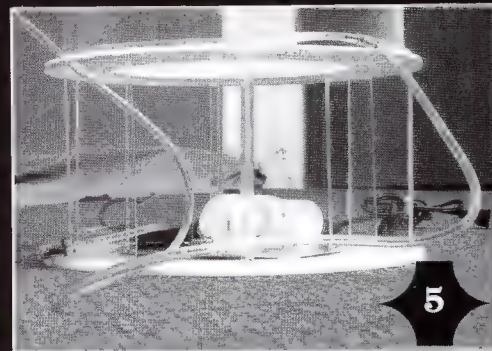
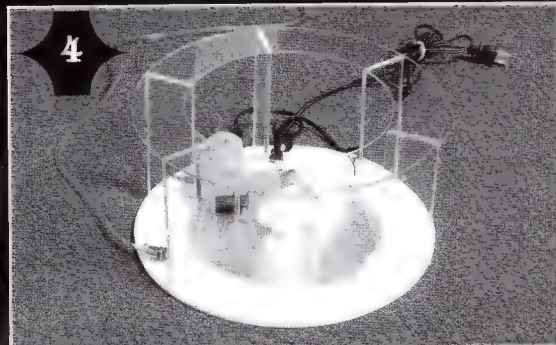
were on (**Picture 5**). The light and pump are wired together so that I can turn them on with a single switch (**Picture 6**). I then wrapped the base with .025" thick sheet aluminum that a metal contractor cut to my specifications. I drilled small holes through the aluminum into the Plexiglas base and attached the aluminum with 3/8" sheet metal screws. When I was doing a dry fit, one of the things that I noticed was how uniform the shape was vertically. I wanted to have some sort of ring around the base and top, but I wasn't sure how I could accom-

**Photo 1: A dry fit with the two cylinders placed on the base and the face hugger inside. Note the space between the two cylinders where the water will be to create the illusion of a fluid filled container.**



**Photo 2: This image shows the T-valve before the hole is drilled in the bottom of the disk for the supply line to pass into the base.**



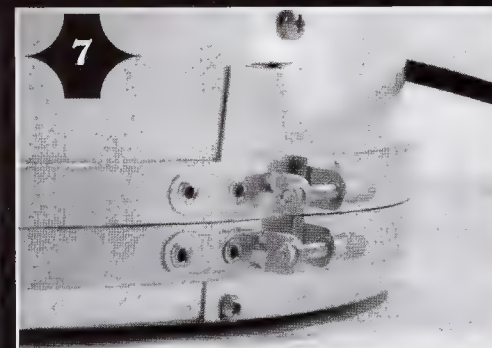


**Photo 3:** The bubbles rising in the water filled space between the two cylinders creates a very realistic effect. **Photo 4:** The micro fluorescent bulb and air pump have been positioned in the base for a dry fit. The Plexiglas ring and supports are clearly visible. **Photo 5:** A closeup view showing where the light and air pump will soon be attached using Velcro.

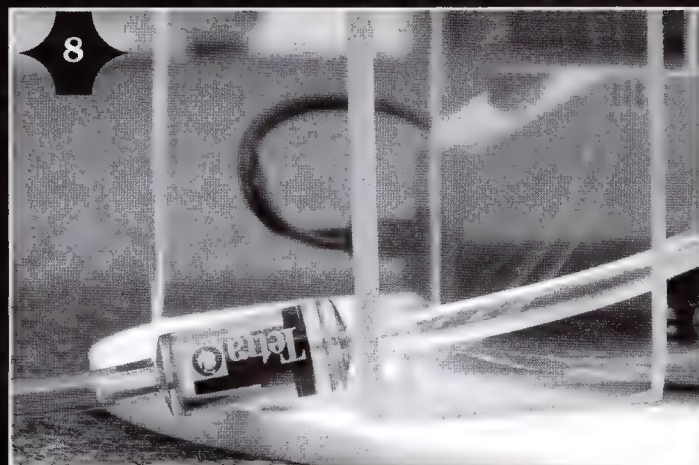
plish this. Do I use some sort of metal or thin plastic and wrap it around the diameter? Inspiration came to me in the form of a hobby my wife has. When she would needlepoint, I thought she had some sort of circular, wooden frame to hold the material on which she was working. Sure enough, after a trip to a crafts store I came home with four 12" rings that solved my problem for the astronomical price of .67 cents apiece. I primed and sealed the outer ring, the ring with the adjustment screw on it, and simply painted it silver (**Picture 7**). Since the air pump was below the level of the water in the cylinders I had to install a check valve in the air tubing coming from the pump (**Picture 8**). Since the air tube within the cylinders has holes in it, the water would siphon back down the supply line with the pump turned off and drain the cylinder if the valve wasn't in place.

The top "attachment" is another 1/4" thick piece of frosted Plexiglas that has been wrapped with aluminum and attached with 3/8" sheet metal screws. The

two ovals in the top I cut out using tin snips and then sanded the edges smooth (**Picture 9**). Since the very top is flimsy, especially over the ovals, I used the inside part of the needlepoint ring to give it some strength. I used 5" epoxy and clothespins to secure it around the inside of the very top. There are also four small Plexiglas braces along the

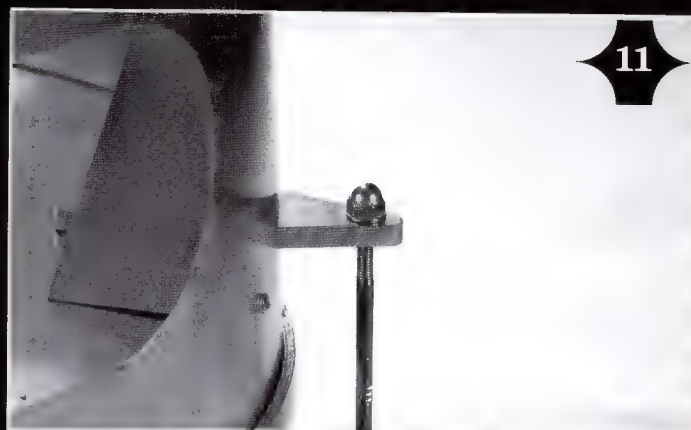


**Photo 6:** The light and air pump have been wired together. A simple on/off switch will be wired once the base is complete and the cord passes through a hole in the back. **Photo 7:** Two of the needlepoint rings that were primed and painted silver are visible at the bottom of the base. Several sheet metal screws and the power cord can also be seen.



**Photo 8:** The check valve keeps the water in the cylinder from siphoning back into the pump when it is turned off. **Photo 9:** The top of the stasis tube with the ovals cut out using tin snips.





**Photo 10:** Detail showing the inner needlepoint ring glued to the aluminum and the Plexiglas braces. **Photo 11:** One of the three 3/16" rods with the machine screws at the top/bottom and the cap nut that holds it in place. **Photo 12:** This is one of the biohazard symbols I made using the red vinyl adhesive. The letters were from a pre-cut crafts package.



inside as well (**Picture 10**). To hold the top and bottom together there are three triangular shaped pieces of Plexiglas in both the top and bottom that have small holes in the tips. A 3/16" rod with threads at both ends goes through the hole in the tip of the Plexiglas projection in the top and bottom and a cap nut secures the rod (**Picture 11**).

The last thing I did before I placed the tube in the base was cover the bottom of the cylinder in four layers of blue plastic wrap. It isn't very thick, but together with the blue food coloring it adds that ethereal quality that brings the stasis tube to life (so to speak!). Once everything was assembled, I added some biohazard symbols that I cut out from some red vinyl adhesive (**Picture 12**). When I turned out the light and turned on the switch I was absolutely enraptured. With the hum of the air pump, the bluish tinge to the tube and the air bubbles gurgling up through the water, it looks fantastic (*see Opening Photo*)! Everything had worked out better than I had hoped. With some planning and a couple of .67-cent needlepoint rings I now have an actual xenomorph to display for all my Biology students.

I would like to thank David and Cheryl Sullivan at Pekin Glass and Mirror for enduring all of my strange and unusual Plexiglas requests over the years.

*Addendum: Not long after I completed this project, a major problem presented itself. The seal at the bottom of the tube where the air line went into the base kept leaking. I tried using a neoprene gasket, a silicone sealer and five-minute epoxy, but nothing seemed to work. When I was building the tube I thought I could work around this, but it has proved to be something that I will have to fix. Using Photo# 9 as a reference, I will put the pump against the side in the top por-*

*tion and run an air line down the back of the tube into the space between the two cylinders and around the bottom as I had before. With the tube being clear, it shouldn't be too obvious and would totally eliminate the chance of a leak at the bottom. With the pump enclosed in an aluminum cover I think this new and improved stasis tube will perform exactly as I hoped it would when I began this project.*

MR

From the fiery grave he rose  
to seek his revenge!

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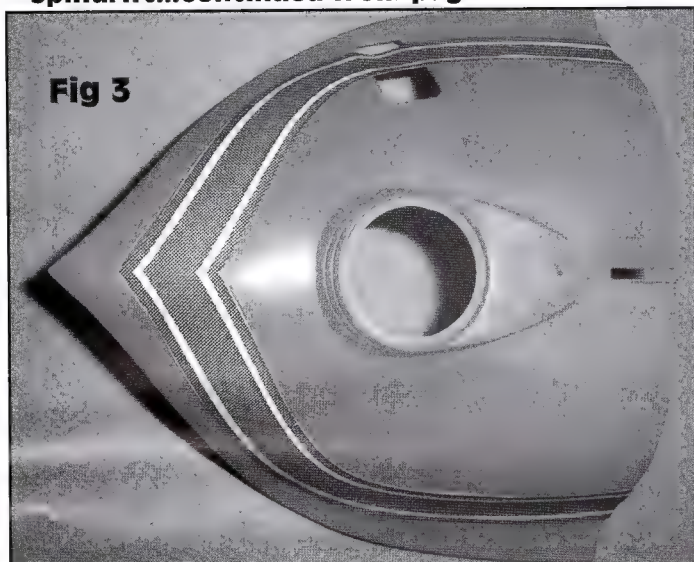


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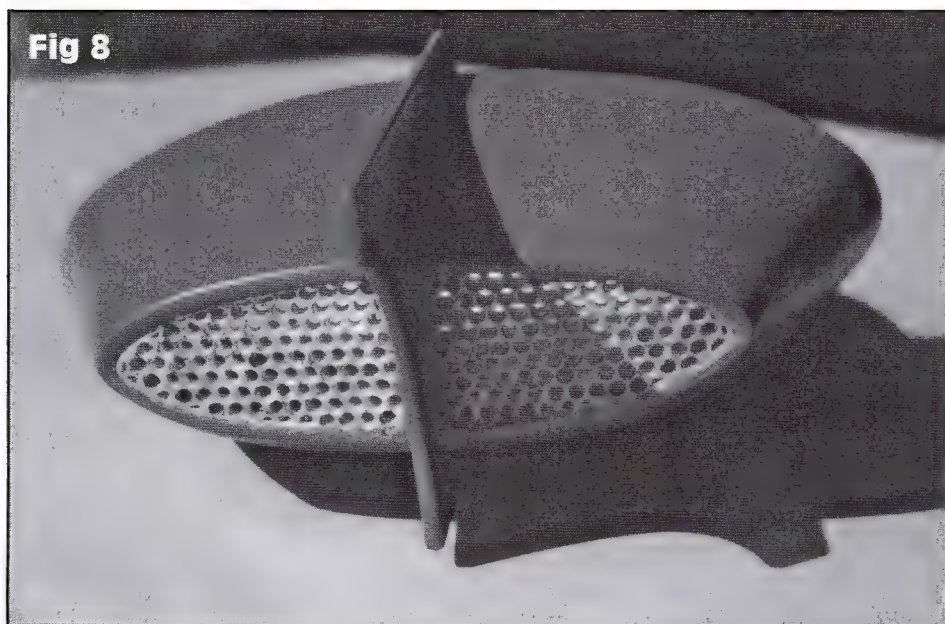


**Fig 3: Printed paper stripes in place for the initial test fitting**



**Figure 7: Filling the engraved stripes (yes, I had a White Lightning kit).**

**Figure 8: Rear exhaust grid with holes drilled out.**



Microsoft Paint (the PC equivalent of wax crayons). I sized up the designs and mailed the gifts to Dana.

(Back to Dana.)

Upon receiving the panel art from Jim, it became apparent that some of the images would need to be refined. (That's his way of saying I'm graphically challenged. Jim).

I was tempted to rework all the panels since the bitmap image was soft on details. However, after printing a test shot, it was clear that at this size, converting a square panel indicator to a round one didn't make much of a difference. Areas with lettering, major panel components and black out-lines were converted to vector images to use as an overlay on Jim's original panel artwork. I also added some details, such as the 'ping' on the radar screen.

Using a micrometer, I measured each panel carefully and compared it to the kit panels. In final preparation of the artwork, I separated each of the designs into layers, including a white undercoat to provide adequate opacity to the images.

(Jim again.) I was starting to build my Spindrift when Dana's first pass at the decals arrived. I related a few corrections to Dana and also numbered the decals for the instruction sheet (see fig 5). Using the test shots, I scratchbuilt the cockpit panels, documenting as I went. I wrote the guide for the decals and basic scratchbuilding which included templates for the revised cockpit panels (shown in fig. 6).

#### Finishing the Decal Sheet

(Dana chips in again.) Jim returned the final revisions of the panels with the instruction sheet and once the corrections were made, I was ready to print. ALPS printers are, as anyone who owns one knows, very finicky. You can get great prints one day and not a single acceptable sheet the next. Mass decal printing can be infuriating and expensive, but in the end, it's a love for the hobby that makes it all worthwhile. The decals were well received by modelers - the real measure of all of the hard work that went into this project.

#### Building the Model

(Back to Jim's build-up of the Spindrift.) Fast forward to nearly a year later and I'm building another Spindrift (this would be my third) for Wonderfest 2003.

#### The Main Hull

I assembled the rear hull top, the hull bottom, the rear engine panel and the front engine intakes and filled all engraved stripes and seams with Bondo - don't forget the door (see fig. 7). I also sanded off the logo, the fin guide bars and the door latch - it can be replaced later. The intake and rear engine holes were also drilled out (see



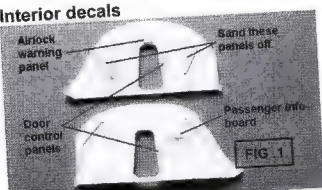
## Detailing the Polar Lights Spindrift Spaceship from "Land of the Giants"

Decal #	Decal Description	Quantity Needed
1	Airlock warning	1
2	Door controls	6
3	Passenger info boards	2
4	Speakers	8
5	Vents	2
6	Main pilot control panel	1
7	Control housing front	1
8	Main instrument panel - front, right	1
9	Main instrument panel - rear, right	1
10	Main instrument panel - front, left	1
11	Main instrument panel - rear, left	1
12	Shell instrument panel - rear	2
13	Shell instrument panel - front	1
14	Alternate instrument panel - rear, right	1
15	Alternate instrument panel - rear, left	1
16	Logo	2
17	Fuselage stripe	1
18	Door stripe	1
19	Dome stripe	1
20	Fin stripe - left	1
21	Fin stripe - right	1
22	Dome base	1
23	Seat backs	8

### General Stuff

- IMPORTANT!** Cut out each subject close to its edge to reduce the amount of carrier film around each decal.
- Note that most panels are molded on to the kit. For best results, sandfile off all buttons and raised sections from the kit panels and use MicroSol to ensure that the decals snuggle down on the remaining detail.
- Sand off logos flush with fuselage.
- Fill engraved lines for all stripes. They are not needed and are inaccurate.

### Interior decals



- The airlock warning decal (decal #1) goes above the door from the cockpit (cockpit side) (part #4). See fig. 1.
- The door control panels (decal #2) go on the left of all doors (parts #3, #4 and #7). See fig. 1.
- The passenger info boards (decal #3) go on either side of the door from the passenger compartment (passenger side) (part #3). The kit has only one molded on (see fig. 1) but to be accurate, sand this off and add the one molded on (see fig. 1) to the other side of the door. If you retain the molded-in panel, sand off the bars before applying one decal.
- The speakers (decal #4) are placed in the upper back cockpit wall (part #4) - left and right - above the panels that need to be sanded off. Remaining speaker decals are optional for the passenger section.

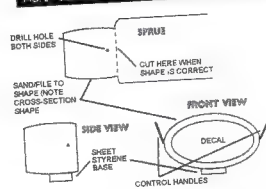
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- There are two vents on parts #3 and #4. The vent frames are the same color as the interior. Decals are provided for the vents (decal #5).
- The seats are black with red arm and headrests. The arm supports, main support and seat back edges are silver. The seat back decals (decal #23) wrap around the seat backs edges and seat back. Note that you'll need to cut slits in each decal to allow for the arm rests.
- Decal #18. This partial stripe goes on the door. Cut to fit.
- The triangular panels on the back wall of the cockpit (part #4) are incorrect and should be sanded off. At the very least, fill the detail with putty and sand file.

### Main Control Panel

The main pilot control panel has many inaccuracies. An easy fix is to turn the panel upside-down. Decal #6 will fit the panel and provide base detail. If you want, cut a small rectangular piece to represent the monitor and cut out and apply the monitor decal over it.

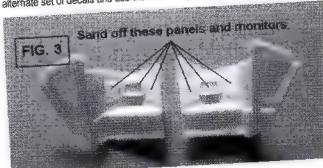
FIG. 2 - SCRATCHBUILDING THE CONTROL HOUSINGS



To make the control housings, shape the oval piece at the end of a piece of sprue with sandpaper and files. Drill a small hole in either side of each control housing. Cut off the carved piece so that one flat end now becomes the front (see fig. 1). Glue pieces of stretched sprue to make the control handles. Use a small piece of sheet styrene to raise the controls off the panel. Add the decals (decal #7) to the front of each housing.

### Cockpit Side Instrument Panels

The video monitors molded into the instrument panels are correctly positioned but the panels are wrong (the kit parts have four panels but there should be two). You have two choices: a) rebuild the panels or b) use the alternate set of decals and use the incorrect panels.



- Using a file, sandpaper or a Dremel (easiest), sand down the monitor on each panel piece (parts #8 and #9). You should also remove as much of the molded-on panels from these parts as well. See Fig. 3.

starboard rear stripe, dome stripe and the logos last. You can use a little MicroSol to snuggle decals around windows, etc.

Allow the hull stripes to drape across the windows and door. Don't attempt to trim until dry and don't forget the door stripe.

When the decals had dried for a day, I airbrushed a light coat of Minwax Satin Polycrylic varnish (Home Depot, \$4.00). An unusual choice but I (accidentally) found that it gives a very smooth, semi-gloss finish and can be airbrushed straight from the can.

Oh no! It's a giant cat closing in for the attack! Quick, anybody have any catnip?

I'll just hide here, behind the computer, but I should be back next issue with part two when we'll take a look at detailing the interior and displaying this puppy (bet that made the cat mad). In the meantime, think small.



## Jim's instruction sheets

fig. 8). The fin was glued in place.

I added a new stand support made with square brass tube and held in place with two-part epoxy putty. Since I wanted to display the hull top separately, I also added a piece of square brass tube under the hull top.

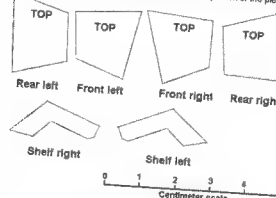
I airbrushed the two hull pieces (and the door) with Humbrol Satin Red (chosen after extensive research - OK, I took a piece of sprue to the hobby shop). I then airbrushed a coat of Testor's GlossCote and sanded it smooth. I polished the finish with Turtle Wax Polishing Compound which has a mild abrasive and polishes up to a smooth shine.

### The Hull Decals

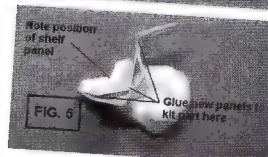
The fin decals were each applied in two pieces - I cut each decal at the top rear corner. I used a lot of water to position the decal and a clean cloth to remove the excess water. When I was satisfied with the position, I applied a little MicroSet around the edges.

Apply the main hull stripe the same way but cut the decal where the door goes to make it more manageable. This is a big decal and it may take time to position it correctly. Start at the top and work outwards to remove any bubbles or wrinkles. I had to make several attempts to do this and get the ends lined up with the windows. Add the

- Using the templates below, cut pieces from thin sheet styrene. Note the left and right pieces are not the same sizes. Write the name and location of the top edge on each piece to keep track of the pieces.



- Glue the front panels in place making sure the front and back edges are flush with the kit part.
- Next glue the rear panels in place making sure the front edge is flush with the edge of the front panel.
- The horizontal panel goes in place as shown. See Fig. 4 and 5 for the completed repainting.



- To add some dimension, you can cut out rectangles of sheet styrene the same size as the decal monitors and glue these to the panels. The monitor decals will then need to be cut from the panel decals and applied separately.
- Paint the kit parts light green and detail as needed. Apply a gloss finish, let dry and apply the decals as indicated (decals #8-13).

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### Using the kit panels without modification

If you use the kit parts as is, the accurate panel decals will not fit well.

- Use the front panel decals (left and right - decals #8 and #10), lining them up to the front edge of the panel structure. Note that this section of paneling is not flat.
- The molded-in monitor is too big and the wrong shape, so the rear panel decal has been drastically redrawn to allow for this (decals #14 and #15).
- The decals intended for the shell cannot be used.

It is strongly suggested that you turn the main pilot control panel upside down and use the supplied decal even if you do not scratchbuild the controls.

### Logos

The embossed logos on the hull are inaccurate and a bear to paint. Sand them off and apply the logos from the decal sheet (decal #16).

### Stripes

For best results, fill the molded in stripes on the kit (hull and fin) with putty and sand smooth before painting.

Handle the stripe decals carefully. You may want to cut the main stripe in half and apply each side separately. Thoroughly wet the model surface and slip the decal directly on to the model. Blot excess moisture away with a soft cloth. MicroSet will help the decal adhere to the hull surface out do not apply it sparingly to avoid wrinkling. (decals #17, 19-21)

It is strongly suggested that you allow the stripe to completely dry before carefully trimming the windows and door with a sharp knife.

Note that the smaller curved stripe (#19) goes around the front of the top dome housing.

### Dome

The kit dome is inaccurate. It should be tapered towards the back rather than round. However, unless you want to cast your own dome modification is almost impossible. You can make one small correction by cutting a piece of sheet styrene the same size as the dome opening (use the dome itself as a guide). Using clear styrene will allow some light into the main cabin. If you use solid styrene, paint both sides black.

Apply to the decal (decal #22) and when dry, carefully glue the disk to the dome opening inside the fuselage.

If you have any questions about assembling the Spindrift, we strongly suggest, searching the Polar Lights bulletin board. Go to [www.hobbytalk.com](http://www.hobbytalk.com) and select Models/Polar Lights.

More information on Polar Lights models can be found at [www.playingnantis.com/pl/](http://www.playingnantis.com/pl/)

For information on these decals, please contact Rojo at [hull@voestal.com](mailto:hull@voestal.com) or Arronax at [jmjamess2001@hotmail.com](mailto:jmjamess2001@hotmail.com)

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## StarFleet Assembly Manuals

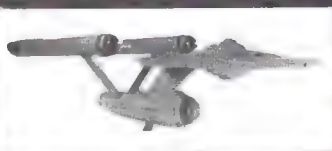


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Fred H. Meisler

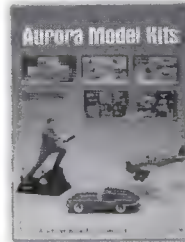
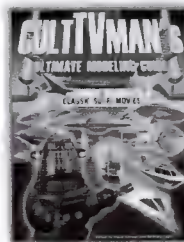
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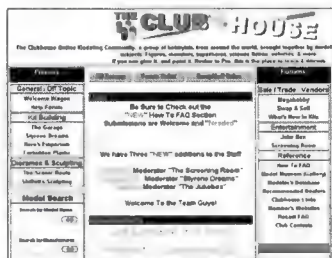
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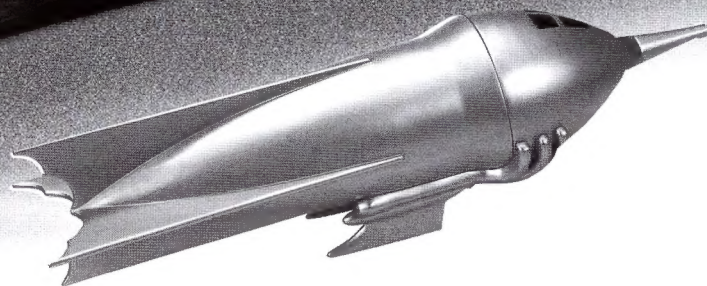
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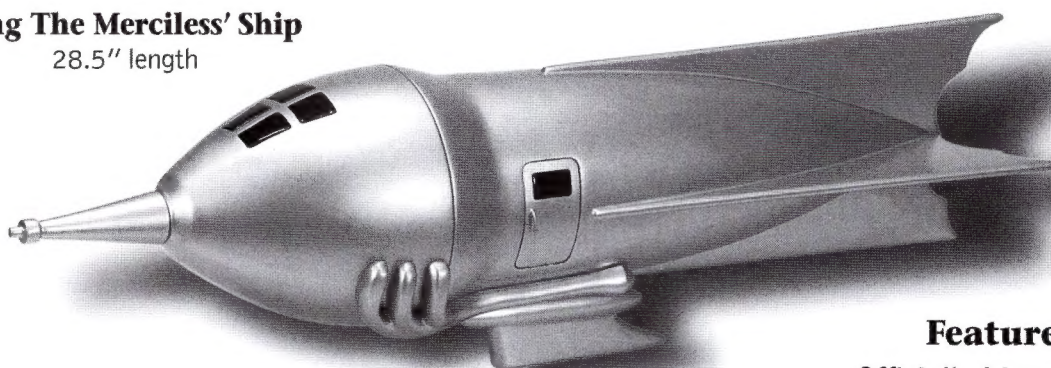
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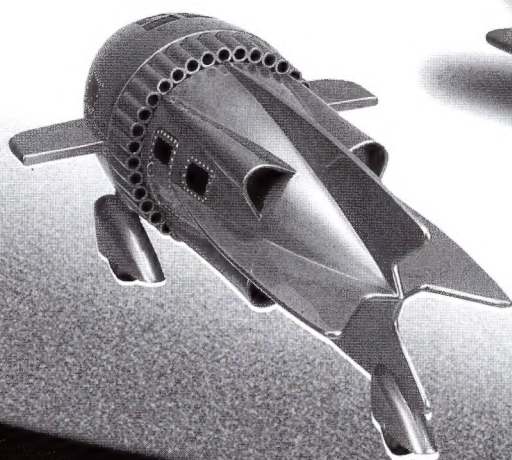
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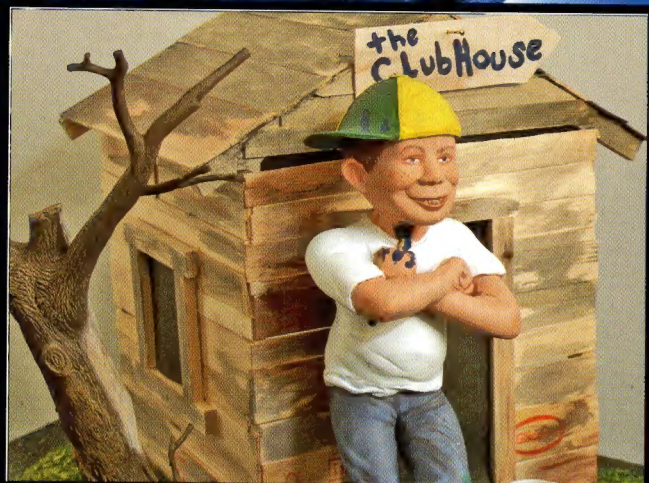
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# Inside the Next Issue of MODELER'S RESOURCE®

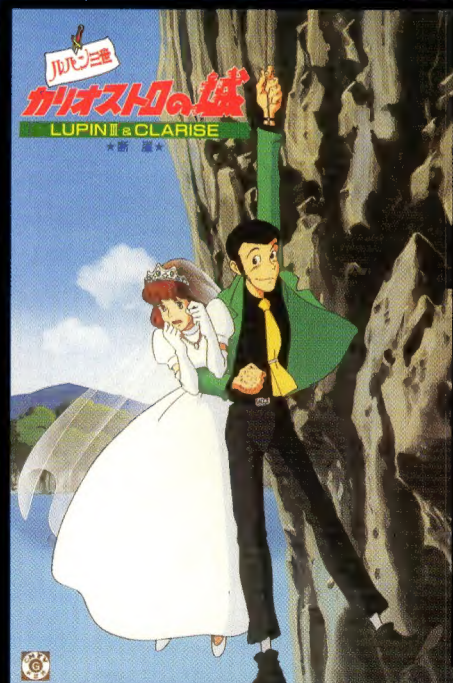


Norm "Kitman" Piatt is back with a new kitbashing conversion that you won't want to miss!

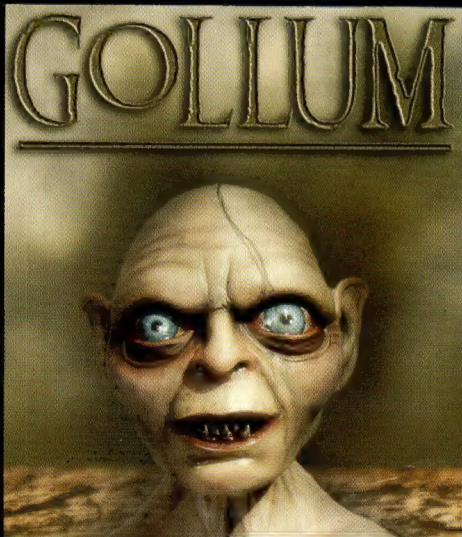
Meet the Boy in the Logo!



For the Batman™ collector, we all know that there are NOT enough Batmobiles out there, based on the 60s TV series.

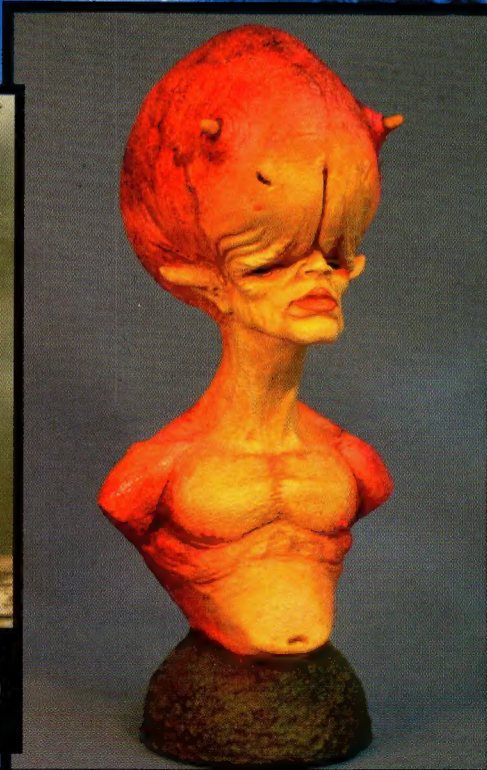


Lupin saves Clarise, based on a scene from the "Castle of Cagliostro."



3Demonic brings his own brand of painting style to yet *another* Collum!

Plus, we may even go behind-the-scenes on the new Sky Captain movie!



Phil Sera takes his brush to one of Casey Love's latest sculpts...the Lemned!

Final contents of issue #59 may differ from what is shown.





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